

THE WORLD'S #1 A/V MAGAZINE

# Stereo Review

## BUYING GUIDE SPECIAL

**FEATURES! SPECS! PRICES!**

### RECORD OF THE YEAR AWARDS

1996's Best,  
And Some Real  
Stinkers

**BUDGET TIPS**  
Planning Pays Off

**TEST REPORTS**  
[Redacted]  
B&W [Redacted] /Tuner,  
[Redacted] Speaker,  
Bag End Subwoofer, and more



FEBRUARY 1997

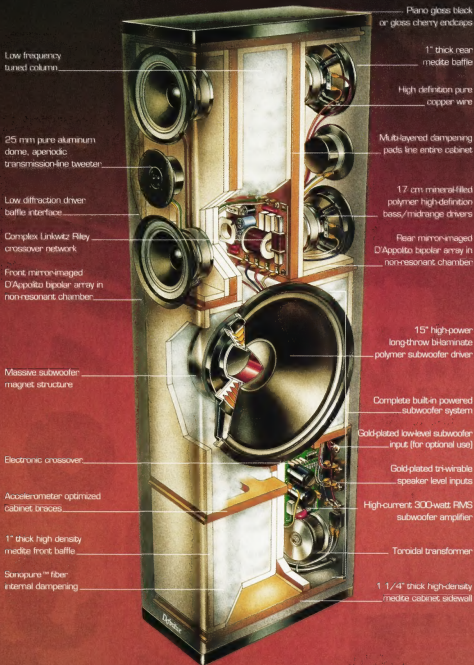
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# Stereo Review

INCORPORATING HIGH FIDELITY

February 1997

The hundreds of audio and A/V components in our Equipment Buying Guide (see page 57) include, clockwise from top, the Nakamichi CA-1 A/V preamp, Sony CDP-CA9ES carousel CD changer, Sherwood RV-7050R A/V receiver, Bryston 2B-LP power amplifier, Jamo Concert 8 speaker (see test report on page 40), and Boston Acoustics Micro90t A/V speaker system (only one satellite is shown; see test report on page 32).

Photograph by Dave Slagle

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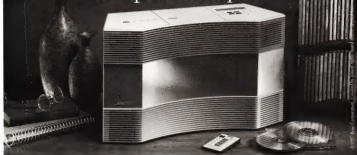


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Audio, Jan. 1997

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*"Tower II can generate gut-wrenching bass and do justice to a first-rate music system. To top it off, the price is right."*

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Stereo Review

## Introducing *Tower III*™ By Henry Kloss.

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Henry Kloss' unique speaker design expertise, plus Cambridge SoundWorks' highly efficient direct-to-the-consumer sales policy. *Tower III* is the most affordable high-performance tower speaker we know of.

Like other models in the series, *Tower III* features removable black grilles and fully-finished cabinets (front and rear), to permit operation without grilles in place. It also includes gold-plated binding posts. Magnetically shielded, *Tower III* is ideal for use in the best home theater systems. Finished in black ash vinyl. **Factory-direct price: \$599 pr.**

#### ***Tower II by Henry Kloss™***

*Tower II* is a three-way system that is substantially larger than *Tower III*. It features two 8" woofers, a 5 1/4" midrange driver, and a 1" soft-dome fabric tweeter.



*Tower II*

The large cone area of *Tower II*'s multiple drivers contributes to an "effortless" sound quality, giving music a strong feeling of dynamic "presence" that is easier to hear than to describe. That high-impact presence, together with *Tower II*'s smooth, musical octave-to-octave tonal balance and precise stereo imaging, produces what we think is the finest speaker system ever offered for under \$1,000.

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*CenterStage*



*Tower*

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*Tower* features two forward-facing 8" woofers; a forward-facing 5 1/4" midrange driver; a 1" soft-dome fabric tweeter; and separate rearward-facing midrange and tweeter units identical to those used in front.

Because it has even more cone area, *Tower*'s feeling of "presence" is, if anything, stronger than that of *Tower II*. That presence, when combined with the three-dimensional sound of *Tower*'s bipolar design, and its smooth octave-to-octave tonal balance, results in sound that's nothing short of incredible. It's *spectacularly realistic*. Available in lacquered walnut or black ash veneers, we believe that *Tower* is one of the finest speakers ever offered. It is bi-wire/bi-amp capable and features gold-plated binding posts. **Factory-direct price: \$1,499 pr.**

#### ***CenterStage by Henry Kloss™***

Complementing the new *Tower* models is *CenterStage*, a two-way, three-driver center channel speaker for use in home theater systems. With its two 5 1/4" bass/midrange drivers and 1" soft dome tweeter, *CenterStage* perfectly matches the tonal balance

of all three *Tower* models. Bass reach of the system is significantly greater than most center channel speakers, thanks to its dual-vent enclosure. The dynamic range of the drivers is enough to handle the most demanding of video soundtracks, while their dispersion is broad enough to include all listening positions. It is finished in black vinyl.

**Factory-direct price: \$349.**

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# LETTERS

## Mono THX

In December "Audio Q&A," Ian G. Masters correctly says that the THX logo on videodiscs and videotapes means that the video and audio transfers meet a set of rigid standards. Unfortunately, he then goes on to state that "all such discs are encoded in Dolby Surround." This is simply not true. Several mono films have been released on THX laserdiscs, such as *Night of the Living Dead*. THX approval has absolutely nothing to do with Dolby Surround, and Mr. Masters's answer should have made this clear.

BRIAN R. BOISVERT  
Brighton, MA

## The Classical Shuffle

I enjoyed Daniel Kumin's informative article on choosing a CD player in December, but he didn't address an issue important to me. How come changers with capacities of ten discs or fewer aren't designed so that classical music can be programmed conveniently? Take this not-too-contrived example: I've invited friends for dinner and would like some Baroque music for background. I've got five CD's, one each of concerti grossi, trio sonatas, bassoon concertos, cello sonatas, and recorder concertos. Each disc contains six three-movement pieces. I don't want to listen to all six trio sonatas before hearing the oboe concertos. I want the works shuffled, not the tracks.

If I choose shuffle play, I'm likely to get the first movement of a cello sonata after the second movement of a bassoon concerto, followed by the fourth movement of a trio sonata. Granted, most of my guests wouldn't notice that anything was wrong, but it's still tacky. Even if I wanted to punch in a program (a real chore), I'd be out of luck. Each disc has eighteen tracks, for a total program of ninety tracks. My five-disc changer quits around thirty tracks, and I've never encountered one that could be programmed to include many more than that.

What I'd really like is more program capacity and the option to enter the number of the first track in a work, followed by the total number of tracks, such as 13-3 instead of 13-14-15. Maybe somebody makes just the changer I want, but I haven't found it.

RANDY KOROTEV  
University City, MO

We haven't encountered one like that either. If the old idea of index points on a CD in addition to track divisions hadn't fallen into disuse, it would have been easy to accomplish the kind of programming you want.

## Willy DeVille

I would like to thank Parke Puterbaugh for bringing the CD "Loup Garou" by Willy DeVille to my attention with his on-the-money review in the November issue. Willy

DeVillie is a genius, and this CD is outstanding, full of all kinds of "goosebumps" material. Anyone who owns a subwoofer owes it to himself to check out the final track, *My One Desire* — absolutely awesome low-end energy!

TOM UNANGST  
Liverpool, NY

## DVD and Laserdiscs

An avid laserdisc fan, I am totally sold on Dolby Digital and can't wait to upgrade to DVD. I have a separates system and a laserdisc player with an RF output, so I had counted on buying a separate Dolby Digital decoder. But now I see that many DVD-player manufacturers are going to offer on-board decoders. Is there any way a separate laserdisc player could make use of a decoder inside of a DVD player?

So far Pioneer is the only one talking of a player for both laserdiscs and DVD's, but even its high-end combi-model won't offer an on-board Dolby Digital decoder. Is there some technical reason that is not feasible?

If the makers of DVD are looking to take over the laserdisc market, they need to be a little warmer to current laserdisc fans. Even at the liberal rate of 1,000 DVD titles per year, when they ever get started, it will take close to a decade to catch up to laserdiscs.

SCOTT SMITH  
Inman, SC

A laserdisc player could not use the Dolby Digital decoder inside a DVD player unless the DVD player was equipped with a special input to allow access to the decoding circuitry by an outside source. As far as we know, only three DVD players with on-board decoders are planned initially, and none have this input. As for including a decoder inside a combined laserdisc/DVD player, it would drive up the cost.

## Inaudible Refinements?

In Daniel Kumin's November article on multichannel amplifiers, he states that "Few if any of us can hear the difference between 0.5 and 0.05 percent total harmonic distortion." From what I've read, few people can reliably detect 1.0 percent distortion, much less anything lower. As most woofers have 2 to 10 percent distortion at their low ends, why worry about hundredths of a percent?

In "Digital Audio 101" in the same issue, Ken Pohlmann says that "... music contains very little energy above 20 kHz, and most people cannot hear frequencies above that." Once again, from what I've read, most people's hearing has a high end that tapers out before 18 kHz, and if you've abused your ears at a lot of clubs and live concerts, or through headphone use, you probably couldn't hear the whine of a flyback transformer in a television, which is substantially below 18 kHz. Does Mr. Pohlmann really

know people with ears able to discern frequencies anywhere near 20 kHz, and does he have recordings with music near that upper limit? I'm sure I don't.

DAVID SECORD  
Philadelphia, PA

Mr. Kumin's point was, as you say, that vanishingly small distortion percentages don't matter, and Mr. Pohlmann's was that ultrasonic frequencies are more of interest to dogs and bats than music lovers.

## Sold on Digital

Sometimes, for curiosity's sake, I'll compare the same album on LP and CD. Most times I prefer the digital version, but occasionally I like the analog better. Almost always, however, the reason is a poor remastering job for a particular CD and not the digital medium itself.

I think the reason some people prefer vinyl and tape is because they were brought up with those media and enjoyed many fine experiences while listening to predigital recordings. Also, the inherent quietness of digital audio sometimes gives a sense of sterility to music that may be absent from the noisier analog version. But in terms of the overall pleasure I get from reproduced music, I am totally sold on digital.

DANIEL J. STOEHR  
Burlington, WI

## Fisher Studio 150 Changer

Because I am about to purchase a 100-CD changer, I was quite interested in Daniel Kumin's test report on the Fisher Studio 150 DAC-1506 changer in the December issue. I'm sure you've noticed by now the error of substituting a comma for a decimal point in the defect-tracking figure, which came out as 1.25 meters. But I'm a little confused by the linearity figure of +7 dB in the same measurements box. Is that really correct? If so, is +7 dB good or bad?

CHARLES OSCAR CUMMINS  
Mountain View, CA

We apologize for the defect-tracking entry, which should have read 1.250  $\mu$ m (micrometers), not mm (millimeters). The linearity figure of +7 dB at -90 dBFS is correct as printed, and it is unusually high. A CD player's low-level linearity should be as close to 0 dBFS as possible, and deviations as large as +7 dBFS might be audible on some signals. Remember, however, that the error was evident only on extremely low-level signals.

We welcome your letters. Please address correspondence to Editor, Stereo Review, 1633 Broadway, New York, NY 10019. You should include your address and telephone number for verification. Letters may be edited for clarity and length.

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# NEW PRODUCTS



## ▲ TOSHIBA

The XB-2000 A/V receiver from Toshiba offers built-in Dolby Digital and Dolby Pro Logic decoding and a power rating of 100 watts for each of its five main channels. It has six audio inputs (one PCM digital) and six video inputs (two S-video). Among

the XB-2000's other features are five stereo ambience modes, an on-screen graphical interface, and a programmable remote.

Price: \$1,899. Toshiba, Dept. SR, 82 Totowa Rd., Wayne, NJ 07470; [www.toshiba.com/tacp](http://www.toshiba.com/tacp).

• Circle 120 on reader service card

## ▲ AMC

The T7 AM/FM tuner from AMC lets you store up to thirty preset stations, all accessible through the infrared remote control. Other remote options include AM/FM band selection and electronic up/down tuning. Mono/stereo switching is provided to clean up reception of distant signals, and

the use of high-grade components installed on a double-sided, fiberglass through-hole-plated circuit board is said to insure good reception and sound quality.

Price: \$350. AMC/Weltronics, Dept. SR, P.O. Box 80584, San Marino, CA 91108.

• Circle 122 on reader service card

## ENERGY ▶

Energy's Audissey bipolar towers radiate 60 percent of their output from the front, 40 percent from the rear to combine spaciousness with pinpoint imaging. The two-way, 40 1/4-inch-tall EA-3.2 (left) has two front 5 1/2-in woofers, one rear 5 1/2-in woofer, and 1-in dome tweeters mounted front and rear. The three-way EA-5.2, 45 1/4 inches tall, adds a pair of side-firing 8-inch bipolar subwoofers. Prices: EA-3.2, \$1,200 a pair; EA-5.2, \$1,600 a pair. Energy, Dept. SR, 3641 McNicoll Ave., Scarborough, Ontario, M1X 1G5.

• Circle 121 on reader service card



## ◀ MAGNEPAN

Magnepan's home-theater speaker suite uses only planar/ribbon drivers. The Magneplanar MGLR1 main speaker (\$850 a pair) is a 15 x 51 x 1 1/4-inch dipole panel rated down to 60 Hz. The MGCC1 center-channel speaker (\$750), measuring 35 x 10 x 8 inches, has a curved planar diaphragm for wide horizontal dispersion. The B 1/4 x 45 x 3/4-inch MGSS1 dipole surround (\$425 a

pair) can be hung from a ceiling or wall-mounted with a hinged bracket that lets it lie flat when not in use. The MGLR1 and MGCC1 come with natural, black, or pickled-oak wood trim and off-white, black, or gray fabric; the MGSS1 is available with white, black, or gray fabric. Magnepan, Dept. SR, 1645 9th St., White Bear Lake, MN 55110.

• Circle 123 on reader service card



# NEW PRODUCTS



## ▲ TANNOY

Tannoy's home-theater speakers include the D50 tower (\$1,200 a pair), with an 8-inch woofer and concentric 1-inch gold/aluminum dome tweeter in a 32-inch-high cabinet finished in black or rosewood vinyl; the D6C center speaker (\$500 in black vinyl), whose 6½-inch woofer has the same 1-inch concentric tweeter; the D5R surround (\$450 a pair

in paintable ivory), whose 5-inch woofer has a concentric 1-inch aluminum-dome tweeter; and the PS115 15-inch powered subwoofer (\$1,250), in black vinyl, with a 125-watt amp, and low-end response to 33 Hz (-3 dB). Tannoy, TGI, Dept. SR, 300 Gage Ave., Unit #1, Kitchener, Ontario N2M 2C8.

• Circle 124 on reader service card



## ▲ PINNACLE

Pinnacle's Digital Sub 250 and Digital Sub 350 powered subwoofers use efficient digital-switching amplifiers rated to deliver 250 and 350 watts, respectively, without massive heat sinks. The Sub 250 has a 12-inch woofer in a sealed box; the Sub 350 has two 12-inch woofers in a compound-compression cabinet.

Both cabinets are finished in black vinyl and measure 14½ x 15 x 15 inches. Low-end limits are given as 25 Hz for the Sub 250, 23 Hz for the Sub 350, both at -3 dB. Prices: Sub 250, \$795; Sub 350, \$1,000. Pinnacle, Dept. SR, 101 Commercial St., Plainville, NY 11803.

• Circle 127 on reader service card



## ▲ ATI

The AT1506 amplifier from ATI has six high-current channels rated for 150 watts each into 8 ohms, but it can be reconfigured for five channels (4 x 150 watts, 1 x 450 watts), four channels (2 x 150 watts, 2 x 450 watts), or three channels (3 x 450 watts). Measuring 17 x 7 x 17 inches and weighing 88 pounds, the amp

features a 13-gauge steel chassis, three toroidal transformers, gold-plated input connectors and binding posts, signal LED's, and a seven-year parts-and-labor warranty. Price: \$1,995. Amplifier Technologies, Inc., Dept. SR, 19528 Ventura Blvd. #318, Tarzana, CA 91356.

• Circle 125 on reader service card

## ▼ SOUNDSTREAM

Soundstream's Reference 300SX stereo car amplifier can be configured either for high power output, delivering 50 watts per channel into 4 ohms, or for high current output, delivering 25 watts per channel into 4 ohms or up to 150 watts per channel into ½-ohm loads. Integral low- and high-pass crossovers are fixed at 75 and 150 Hz, respectively. The 300SX is compatible with Soundstream's Airbass keyfob remote bass control. Price: \$399. Soundstream Technologies, Dept. SR, 120 Blue Ravine Rd., Folsom, CA 95630.

• Circle 126 on reader service card



## ▲ N-E-A-R

N-E-A-R's 15M II speaker contains a plastic vibration absorber (see inset) that is said to improve clarity and imaging. Designed by Tekna Sonic, the heat-sink-like absorber dissipates panel vibrations by converting them to minuscule amounts of heat. The 15-inch-tall 15M II, finished in black ash laminate, also has a proprietary 6½-inch metal woofer and a 1-inch titanium tweeter. Frequency response is given as 42 Hz to 21 kHz ±2 dB. Price: \$799 a pair. N-E-A-R, Dept. SR, 12 Foss Rd., Lewiston, ME 04240; www.audiolitt.com.

• Circle 128 on reader service card





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And Justice For All	*0153903
Black Sheep	*1951607
Diabolique	*1956002
Dracula:	
Dead and Loving It	*1932201
Mutoland Falls	*1963500
One False Move	*1959402
Romeo And Juliet (Remastered)	*1987809



ERASER  
\*1993605



MISSION IMPOSSIBLE  
\*1999205



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\*19961507



HEAVY METAL  
\*1986601



BRAVEHEART  
\*1981604



THE EMPIRE STRIKES BACK (THE)  
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Broken Arrow (1996)	*1941806
Casino	*1922707
Heat	*1922408
Jurassic Park	*1981602
True Lies	*1937105
Forrest Gump	*1933302
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Waterworld	*1472000
Star Trek Generations	*1382803

Jade	1483908
Serpico (Remastered)	*1971506
Ragtime	*1969501
Richard III	*1932901
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Red Boys	*1451806
Backdraft	*0559005
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E.T.	
The Extra-Terrestrial	*0681106
Desperado	*1485101
The American President	*1923309
The Wizard Of Oz	*001404
12 Monkeys	*1937705
Goldeneye	*1926602

Star Wars (THX)	*1416007
The Return Of The Jedi (THX)	*1415900
To Die For	*1529701
Grumpier Old Men	*1922301
Outbreak	*1389501
A Clockwork Orange	*1356005
Bridge On The River Kwai (Restored)	*1143809
Virtuosity	*1483801
Leaving Las Vegas	*1501808
The Silence Of The Lambs	*0805309
Interview With The Vampire	*0844605
2001: A Space Odyssey	*0844303
Rob Roy	*1423201
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First Knight	*1460104
Top Gun (Remastered)	*1492406
Apollo 13	*1447903

Aliens (THX)	*1402801
Alien (THX)	*1402502
Alien 3	*1042505
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Die Hard	
With A Vengeance	*1462206
Babe	*1479302

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Strange Days	*1929608
Ghost	*0826003
Immortal Beloved	*1372309
Spaceballs	*0276600
The Net	*1489907
Under Siege	*1077903
Clive Barker's Lord Of Illusions	*1471804
The French Connection	*1491307
Robin Hood	
Prince Of Thieves	*0976803
Unforgiven (1992)	*1084003
A Vampire In Brooklyn	*1502806
Fair Game	*1491505
The Bridges Of Madison County	*1509900

#### NEW RELEASES

The Birdcage	*1970409
Fear	*1980309
The Great White Hope	
Night Of The Living Dead (CLV)	2024601
Primal Fear	*1987601
The Quast	*1971209
The Truth About Cats And Dogs	*1980002
Holly Dolly	*1943604
The Last Of The Mohicans (THX)	*1958303
Sgt. Bilko	*1963602
The Sound Of Music (THX)	*1946706
Speed (ACS)	*1990709
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Sleepless In Seattle	*1154905
Devil In A Blue Dress	*1498500
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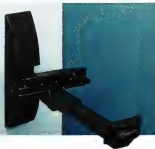
# NEW PRODUCTS

## ▼ VOGEL'S

Vogel's CLB 20 clamping speaker mount holds speakers from 3 to 12 inches deep and weighing up to 44 pounds. Made of black steel, it allows the speaker to tilt as much as 5 degrees up or 15 degrees down and to swivel

horizontally  $\pm 90$  degrees. The design is said to minimize transfer of vibrations from speaker to wall. Price: \$60 a pair. Vogel's, Dept. SR, 303 E. Wacker Dr., Suite 412, Chicago, IL 60601.

• Circle 129 on reader service card



## ▼ CASTLE ACOUSTICS

The Tay from Castle Acoustics is a two-way, bass-reflex speaker with a 5-inch, injection-molded woofer and a 1-inch polyamide-laminated soft-dome tweeter. The 17-inch-tall speaker, shown in walnut and available in nine wood finishes,

features gold-plated terminals that allow biamping. Price: \$749 a pair; \$869 a pair in rosewood or yew. Castle Acoustics, imported by QMI, Dept. SR, 7 October Hill Rd., Holliston, MA 01746.

• Circle 131 on reader service card



## AUDIOSOURCE ►

AudioSource's PRE/TNR Two stereo preamp/tuner is intended for music playback or to mate with an AudioSource surround processor for home theater. Its seven inputs include tape, CD, tuner, phono, and video 1, 2, and 3. The AM/FM tuner has eighteen

presets, selectable from the front panel or the supplied remote control, as well as auto/manual tuning and mono/stereo modes. Price: \$599. AudioSource, Dept. SR, 1327 N. Carolan Ave., Berlingame, CA 94010.

• Circle 133 on reader service card



## NHT ▲

NHT's VT-1.2 home-theater speaker system is anchored by the 38-inch-tall VT-1.2 tower. It has a side-mounted 8-inch woofer, two 4½-inch midrange drivers, and a 1-inch dome tweeter. Switchable modes optimize imaging for music or movies. The VS-1.2 center/

surround satellite is similar but omits the 8-inch woofer. The VT-1.2 is finished in black laminate, the VS-1.2 in black or white laminate. Prices: VT-1.2, \$1,100 a pair; VS-1.2, \$300 each. NHT, Dept. SR, 535 Getty Ct., Benicia, CA 94510; [www.nhthifi.com](http://www.nhthifi.com).

• Circle 130 on reader service card



## ELCOM ▲

The ezAudio system from Elcom pipes music around your home on AC house wiring. The transmitter plugs into any wall outlet and accepts a line-level stereo audio input. The receiver plugs into an outlet at the remote location and offers line-level, headphone,

and amplified (speaker) outputs rated at 2 watts peak and volume, balance, bass, and treble controls. Price: \$150; extra receiver, \$90. Elcom, Dept. SR, 78 Great Valley Pkwy., Malvern, PA 19355; [www.elcomtech.com](http://www.elcomtech.com).

• Circle 132 on reader service card



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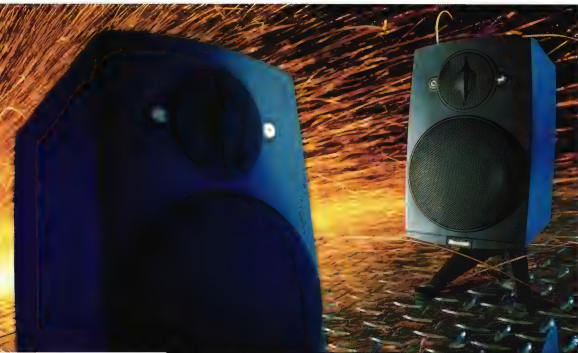
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## INTRODUCING THE DIE-CAST ALUMINUM MICRO90 SYSTEM FROM BOSTON ACOUSTICS.

Regardless of your musical leanings, the new Boston Micro90 will alter your view of subwoofer/satellite systems. One reason: The satellites are die-cast from an aluminum alloy, creating a housing of incredible strength and rigidity. So all of the speaker's energy is projected as pure, clean acoustic output instead of being wasted as cabinet vibration. That's how a Micro90 satellite, which fits in the palm of your hand, can fill a room with astonishing sound. Its anodized aluminum tweeter with AMD handles lots of power, yet reproduces highs with virtually zero distortion. And its optional swivel-mount pedestals make for simple shelf or wall mounting. The Micro90's powered subwoofer, with its clean 75-watt amp and 8-inch DCD bass unit, produces enough bass to satisfy fans of both Ozzy and Offenbach. Best of all, the Micro90 is available in a complete home theater package, with a matching die-cast center channel and your choice of direct or diffuse-field surrounds. Hear the Micro90 at your Boston dealer.



This Micro90t Home Theater Package includes: Two die-cast satellites; a die-cast, sonically matched Micro90c center channel; a 75-watt powered subwoofer and a pair of VRs diffuse-field surrounds (available separately).

**Boston**Acoustics

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# AUDIO Q & A

IAN G. MASTERS

## Double Center Channel?

**Q** An associate of mine uses six identical speakers in his Dolby Digital surround system, two of them installed in a left-right arrangement for what he claims is a "stereo center channel." I assume his receiver has only a single center-channel amplifier, so wouldn't he be listening to dual mono in the center rather than stereo? And if the center amp is driving two speakers rather than one, wouldn't that put their level out of balance with the rest of the system?

GARY E. POTTS  
Sunnyvale, CA

**A** The center signal is indeed mono, although some receivers do provide two speaker terminals for on the thinking that someone might want to use speakers above and below or on either side of the TV rather than one speaker above or below it. But this can defeat the purpose of the center channel, which is to position dialogue and other central material firmly in the middle. Feeding the center signal to speakers spread out on either side of the screen means that anyone sitting off-axis will locate the center material at the closer speaker. And any two speakers reproducing the same material can interfere with one another in funny ways that may reduce intelligibility.

As for any level imbalance, it would be minimal and easily corrected when balancing the various speaker levels with the surround processor or receiver. Of more concern is that the two center speakers are probably wired in parallel and thus present a lower impedance to the center-channel amplifier than it might be able to handle.

## Pro Gear at Home

**Q** In stores I occasionally notice equipment meant for professional use under a "sound-reinforcement" designation. Some of the amplifiers are rated at many hundreds of watts and sell for very reasonable prices. Much of this gear shows up on the second-hand market as well. Would such pro equipment be suitable for use in a home stereo system?

B. J. MACDONALD  
Silverdale, WA

**A** It might or might not. The basic criteria of good audio performance — flat frequency response, low distortion, and so forth — are the same whether the equipment is for domestic or professional use, but there may be other factors that make professional gear inappropriate for the home. Sound-reinforcement equipment is designed to allow an audience to hear what's happen-

ing onstage or at a podium or pulpit, and it may well give higher priority to intelligibility or power than to strict linearity. Equipment designed for sound production, rather than reproduction, may be tailored to the demands of a particular instrument. With pro equipment, you will likely also find controls included that you will never use (but will pay for), or controls missing that you need, and some designs make compromises in performance for the sake of ruggedness. Still, lots of pro gear could function very well in a home system; power amplifiers, for example, are often identical whether you buy them for the home or the studio.

## Concealed Subwoofer

**Q** For aesthetic reasons, I am considering locating the subwoofer of a three-piece speaker system in a lower compartment of a wall storage unit. It will radiate from within the compartment through an opening covered with speaker cloth. Is this likely to impair the audio performance of the subwoofer?

JEFF BERKIN  
Springfield, VA

**A** As long as it doesn't set up annoying audible vibrations in the wall unit itself, concealing a subwoofer this way can work well. But if you don't have a very solid wall unit, you may need to find a way to isolate the subwoofer from its compartment to keep it from shaking the cabinet.

The other main drawback of this setup is that subwoofers can be very sensitive to position when it comes to things like standing waves in the listening room. The usual cure is to move the speaker slightly to smooth out response irregularities — even a few inches is often enough — but you won't have that option in such a fixed location. Nevertheless, if the visual aspects of the system are of top importance, it's certainly worth giving this arrangement a try.

## Curses, Foiled Again!

**Q** I have several CD's that consistently skip when they reach a favorite passage despite repeated cleaning and buffing of the playing surface. Taking the advice you gave an earlier reader, I checked the label sides by holding the discs up to the light, and, sure enough, there were the scratches. I solved the problem by Scotch taping small snippets of aluminum foil, shiny side down, over the scratches, and now the discs don't skip. Is this a common technique?

JOHN MAYHAN  
Harrisburg, PA

**A** It's a new one on me! If it really works reliably, it may be that the foil offers enough reflectivity so that the laser doesn't see the scratch as a gap and thus doesn't skip. Perhaps the scratch affects only the CD's thin reflective layer and not the data pits below, and the foil is filling in. Or maybe the foil is giving the error-correction circuits the opportunity to replace the missing data. Still, if it stops the skipping...

My only reservation would be putting tape on the disc's surface. Lots of disc owners who have stuck identification labels to the label sides of their CD's have been horrified to find later that the adhesive has eaten into the lacquer coating, ruining the discs. That could happen with your procedure as well, though it may be an acceptable tradeoff if a disc is otherwise ruined by the scratch you're fixing.

## Dolby Digital Compatibility

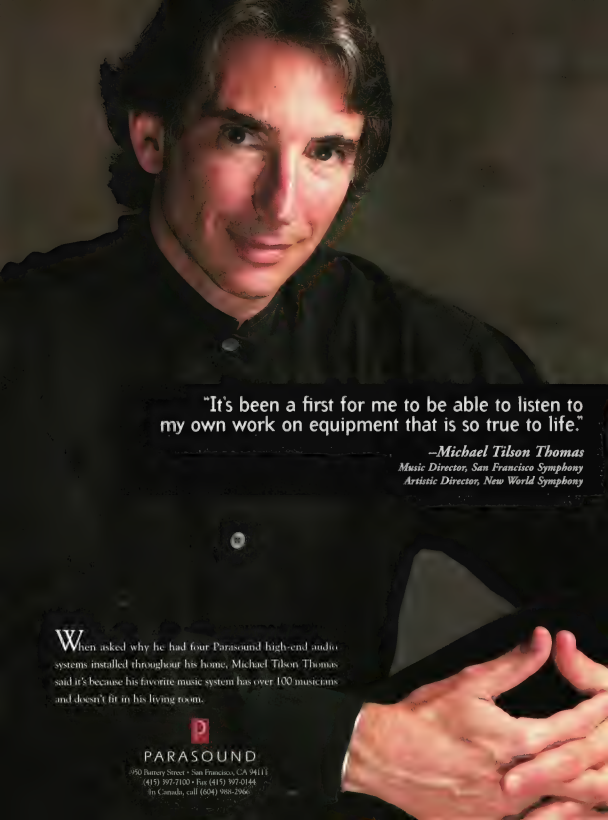
**Q** I have the opportunity to buy either a receiver with a THX processor or one with a Dolby Digital (AC-3) decoder. I still want to be able to decode my surround-encoded videocassettes until I can buy an AC-3-capable laserdisc player. If I buy the THX unit, will I be able to decode both analog and digital signals? If I choose Dolby Digital, will it be compatible with my existing videotapes?

GILBERTO IZQUIERDO  
Caracas, Venezuela

**A** There may be some confusion of terminology here. When you refer to "digital signals" I assume you mean 5.1-channel Dolby Digital and not the matrixed stereo signal found on virtually all laserdiscs today. That signal is essentially a digital version of the Dolby Surround-encoded signal commonly delivered by the analog hi-fi tracks on a videocassette, and it is intended for four-channel playback on a Dolby Pro Logic decoder. So far, all Dolby Digital receivers (but only some add-on processors) have a Dolby Pro Logic mode, so if you buy a Dolby Digital receiver, you'll be able to play back those Dolby Surround soundtracks as well as Dolby Digital 5.1 soundtracks found on laserdiscs and future DVD's.

THX Home Cinema was originally designed as an enhancement of the Dolby Pro Logic decoding process. A version for Dolby Digital, called THX Home Cinema 5.1, has also been introduced, however, and at least a couple of pricey receivers have appeared featuring both Dolby Digital decoding and THX 5.1 certification. Any other THX receiver you purchase, however, will have Pro Logic decoding and the THX Pro Logic enhancement but will not decode AC-3 laserdiscs or DVD's. You could add an outboard Dolby Digital decoder for that later on, but it wouldn't necessarily have THX 5.1 processing.

If you have a question about audio, send it to Q&A, Stereo Review, 1633 Broadway, New York, NY 10019. Sorry, only questions chosen for publication can be answered.



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—Michael Tilson Thomas

*Music Director, San Francisco Symphony  
Artistic Director, New World Symphony*

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## SIGNALS

KEN C. POHLMANN

### A Tale of Two CD's

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us. It was the Year of our Lord one thousand nine hundred and ninety-six. Technological genius had devised two kinds of optical discs, both promising fortune for their inventors and delight for their purchasers. But instead of one story of twin success, there came about two very different tales.

The compact disc was called the greatest consumer-electronics product ever. When the time came to devise a successor to the CD, everyone expected it would enjoy great acclaim. Ominously, the DVD format had very troubled origins, with

Sony/Philips and Toshiba/Time Warner as competing and jealous corporate parents. However, a reunification was brokered by the computer industry, which, acting like a wise godfather, paved the way for a remarkable technological achievement. DVD provides storage for a staggering 17 gigabytes (GB) of data, the ability to play hours of high-quality video and multichannel sound, and many remarkable consumer features. The technology is so good that early in 1996 prognosticators fell all over themselves, each worried that he would underestimate the market success of DVD. Some forecasters predicted that 250 DVD movies would be available by Labor Day and that 3.7 million U.S. households would buy DVD players in the first twelve months of avail-

ability (dwarfing the 300,000 CD players sold in that format's first year). One demographic survey breathlessly predicted that over 80 million DVD players would be sold by the year 2000.

Unfortunately, dark clouds formed prior to DVD's Labor Day launch. The consortium was shaken when Philips and Sony temporarily threatened to collect their share of the patent royalties separately from other DVD patent holders, potentially creating havoc for would-be DVD manufacturers who'd have to pay licensing fees. Other issues arose. It was agreed that manufacturers could decide whether or not their DVD players would also play audio CD's. To preserve the movie industry's system of staggered worldwide theatrical release schedules, it was decided that DVD movies would contain codes so that discs from a certain geographical area would be playable only in that area. And at this writing, it is unclear whether DVD movies will be priced for sale to consumers (say, at \$25 apiece) or to stores for rental (at \$80 apiece). It is also unclear whether DVD movies will be released simultaneously with their videotape versions or be intentionally delayed, thus diminishing DVD's attractiveness to consumers.

Foremost among DVD dilemmas is copyright protection. Hollywood studios

Your dad thinks you oughtta Get A  
Your buddies THINK you oughtta come SO you  
Your Brother t h i n k s you oughtta Come

#### ANYBODY EVER ASK YOU WHAT YOU WANT TO DO?

If you're mechanically inclined, the Air Force could be the perfect place for you. Where else could you learn about Tactical Aircraft Maintenance, Aerospace Propulsion, and everything in between while earning a good salary and learning to

will not release movies on DVD until technical and legal protection is in place. They insist on both digital-to-analog protection, so that consumers cannot copy DVD movies to analog videotape, and digital-to-digital protection, so that consumers cannot copy DVD movies onto any digital medium. They also insist on new federal legislation, so that anyone who manufactures or sells a device to defeat copy protection can be criminally prosecuted. In addition, it appears that the content of DVD movies will be scrambled and encrypted, which means only manufacturers who purchase a license will be able to make DVD players with the descrambling circuitry required to play movies. While all these issues are debated, DVD movies are on hold. Without DVD movies, there will be no DVD hardware for the audio/video market. The prognosticators have been steadily whittling down their once-rosy predictions.

Meanwhile, a far different story is being played out for the CD-RW (CD-ReWritable) format formerly known as CD-E, or CD-Erasable. CD-RW drives allow users to read, record, and rewrite CD-RW's, read and record CD-R's, and read all CD-ROM's and audio CD's. CD-RW is thus a universal format, but future CD-ROM and audio CD players will have to be slightly modified to be able to play

CD-RW's. The CD-RW format uses phase-change technology in which a recording layer, when heated by a recording laser, switches from a reflective crystalline state to a less-reflective amorphous state, thus allowing a reading laser to distinguish between binary states. This phase change can be cycled 100,000 times or more without loss of reliability. CD-RW lets computer users drag and drop, save, modify, and delete files on a removable disc selected by letter or icon — much like a hard drive.

Whereas DVD still languishes, the final physical format specification for CD-RW has been released. CD-RW drives cost only slightly more than CD-R drives, and prices are expected to fall. At least for now, however, only computer users will enjoy CD-RW. While the computer industry has always welcomed recordability, the entertainment industry has always feared and loathed it. That is why the CD-R computer market is blossoming and the CD-R audio market, chained with restrictions, is not. That is why press releases about CD-RW do not mention its audio applications. The CD was perhaps the audio industry's greatest invention, but its greatest incarnation, CD-RW, will make profits for the computer industry.

Furthermore, the computer industry now appears to be taking the lead in DVD

technology. Movies were supposed to lead DVD to glory, but while Hollywood dithers, the computer industry has enthusiastically endorsed DVD. Several computer makers have announced that DVD drives will be standard equipment on some of their new personal computers, and software developers have begun jumping on board. The movie industry's great expectations for DVD have been at least deferred, and possibly permanently dampened, because of the urge to protect its property with many padlocks and chains. Meanwhile, the computer industry is racing ahead with DVD and offering its customers the rewritable CD-RW as well.

It's remarkable that two technology industries, the audio/video entertainment industry and the computer industry, can take such radically different approaches toward their intellectual property. Certainly, property owners should protect their property, but technology often changes the rules that determine how a property's value can best be realized. The DVD and CD-RW formats have dramatically changed those rules of valuation, and each disc will bring rewards to the companies that understand the new reality. But companies that take a Scrooge-like attitude will have the dickens of a time competing against those more enlightened forces. □

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work at the garage  
can hang out with them.  
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# TECHNICAL TALK

JULIAN HIRSCH

## Remember Vacuum Tubes?

It is a rather sobering thought, for me, at least, to realize that a majority of today's STEREO REVIEW readers have never owned or used an audio product based on vacuum-tube technology. Until the mid-1960's, however, tubes reigned. Solid-state (transistorized) consumer audio products were scarce and often unreliable, besides having a level of performance that fell well short of the standards of tube components of the time. Indeed, the sheer novelty of the early solid-state components (no hot tubes with their glowing heaters!) could have been their principal appeal to audiophiles of the time who, like some of today's "tweaks," were often willing to accept unimpressive reliability and even a lower performance level to establish their credentials as technological connoisseurs or pioneers.

As they say, though, what goes around, comes around. Now, some thirty years later, solid-state circuitry is predominant, and most people regard the vacuum tube as an arcane and exotic relic of a distant past that perversely refuses to disappear from the world of high fidelity. Yet the tube is the technology of choice for some serious and dedicated audiophiles.

Vacuum tubes date back to the early years of this century, although they have evolved considerably since that time. Essentially, a vacuum tube uses a low-level signal voltage to control a much higher voltage, ideally in a linear fashion, or without distortion of the waveform. This process is known as amplification.

Vacuum tubes came (and still come) in a wide variety of sizes and shapes, from peanut-sized miniature types for low-power applications to huge power tubes for radio broadcast transmitters. A characteristic common to all vacuum tubes is a heater supplying electrons that flow from cathode to anode ("plate"), normally under the control of a signal voltage. Amplification is performed by applying a relatively low signal voltage to a grid, which acts as a valve that varies the plate current in accordance with the signal waveform.

I have no intention of offering a rigorous explanation of vacuum-tube technology and circuitry. Obviously, this thumbnail description is grossly oversimplified.

It is meant merely as an aid to readers who grew up in the semiconductor era, a group that heavily outnumbered the dwindling ranks of those of us who remember the vacuum-tube era.

As most audiophiles probably know, the vacuum tube still occupies an honored place in the world of high-end audio. It has steadfastly resisted the otherwise total victory of transistors, and I expect that it will maintain or possibly even expand its status in the coming years.

Let's look at the pros and cons of the tube vs. transistors. A transistor or integrated circuit, which is a large number of transistors and other components constructed as a single assembly, usually costs a small fraction of the price of any comparable vacuum-tube circuit, generates little heat, and typically performs a multitude of functions without degradation for many years.

**In spite of the drawbacks and the high initial cost of good tube amplifiers, many serious and dedicated audiophiles swear by them and seem to have no difficulty in demonstrating their positive qualities.**

In contrast, today's vacuum tubes are largely made for specific applications. Some tube types are used in low-level audio applications such as preamplifiers and tuners, while other, larger tubes are designed specifically for power amplifiers. Still larger and more powerful tubes (typically made in Russia, China, or eastern Europe) are available for the amateur radio market.

Not surprisingly, today's vacuum tubes are considerably more expensive than their predecessors. Frankly, I am surprised that they are as affordable as they are. I suspect that there is relatively little development of new or improved tube types and that the manufacturing cost is the principal expense involved.

Have you ever wondered why vacuum tubes are still so much in demand for high-fidelity components? I have, but so far I have not been able to come up with a convincing answer. A tube amplifier is

considerably costlier than a comparable transistor amplifier. Tubes have finite lives, although their performance tends to degrade gradually, so the falloff is not always easy to detect in everyday use. Other components may also gradually degrade because of the high ambient temperatures surrounding power tubes. Watt for watt, a tube amplifier is considerably larger and heavier than a solid-state amplifier, and it is bound to run hotter. Its performance is also certain to degrade with time as the tubes age, and the considerable heat generated by any reasonably powerful tube amplifier must be removed from the system by adequate ventilation, frequently aided by one or more fans, which can add mechanical noise to an audio system.

Tube amplifiers in general have output transformers, which contribute substantially to their weight, bulk, and cost as well as possibly affecting their frequency response. Compared with typical solid-state amplifiers, they also have a higher output source impedance (a lower damping factor), which can adversely affect the response flatness through interaction with the load impedance. And they require more maintenance than solid-state amplifiers.

Nevertheless, in spite of these drawbacks and the high initial cost of good tube amplifiers, there's no question about the sincerity of many of the audiophiles who swear by them and seem to have

no difficulty in demonstrating their positive qualities, at least to their own satisfaction.

I realize that the litany of problems I have recited here must sound as though I were somehow opposed to vacuum-tube amplifiers. Actually, I am not. I have no doubt that a good tube amplifier can sound perfectly fine. I am less than enthusiastic about them principally because they appear to be inferior to comparable solid-state amplifiers in respect to cost per watt, heat generation, frequency-response flatness, distortion, and perhaps ultimate reliability as well.

On the other hand, many people find the sound of a good tube amplifier to be more pleasing than the sound of solid-state amplifiers. If you share that view, by all means fit out your system with tubes and enjoy it — you have probably paid handsomely for it and deserve to reap the benefits of your investment. □

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*Widescreen Review, April 1996*

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*"VTV, April/May, 1996*

*<sup>\*\*</sup>Manufacturer's suggested retail price of "basic" home theater configuration.*

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**POLICE INCIDENT REPORT:**

Officers responded to call from concerned citizen regarding shocking sounds and deep bass vibrations emanating from the house next door. Further investigation revealed source of sound to be occupant's state-of-the-art Pioneer Advanced HomeTheater System. After questioning, officers learned that Dolby Digital (AC-3) technology provides stunning sound reproduction



with 6 independent digital channels. System's supercharged audio and video performance was traced to Pioneer LaserDisc player, Cinema Wide

System projection monitor identified as source of razor-sharp visuals. Officers then concluded Pioneer Advanced HomeTheater System equal to or better than movie theater experience. END OF REPORT. call 1-800-PIONEER for a dealer near you. Pioneer Advanced HomeTheater. You're surrounded.



## B&K AVP1030 Dolby Digital Preamplifier/Tuner

DAVID RANADA • TECHNICAL EDITOR

**B**&K's AVP1030 preamplifier/tuner is the company's first component offering Dolby Digital (AC-3) decoding. It is also one of the first Dolby Digital components we have tested containing a Motorola AC-3 decoder chip, only the second device of its type to receive approval from Dolby Labs. Aside from that, the AVP1030 is a pretty basic component, free of potentially confusing bells and whistles. For example, beyond Dolby Digital and Pro Logic surround, it provides only two ambience-enhancement modes, Stereo Hall and Stereo Front/Rear, and its AM/FM tuner has just ten station presets for each band.

But the AVP1030 is no plain-jane preamplifier, either, performing many "standard" functions with unusual flair or versatility. For example, you can tune radio stations by entering their frequencies directly with a numeric keypad on the remote control.

There are also extensive bass-management facilities incorporating 80-Hz high-pass filters, which are switched into the five main Dolby Digital outputs (front left, center, and right and surround left and right) whenever "small" is selected in a speaker-size setup procedure. Bass removed from any of the main channels is sent to the

subwoofer output, which is equipped with an 80-Hz low-pass crossover filter. This turnover frequency and the 24-dB-per-octave low-pass and 12-dB-per-octave high-pass crossover slopes make the preamp a good candidate for use with THX-approved home-theater speaker systems and other speakers that can work with an 80-Hz crossover frequency. Speaker systems requiring higher crossover points will work, too, but you'll have to turn the AVP1030's subwoofer output off and feed its front left/right outputs to an external crossover, such as the kind often built into a powered subwoofer. (In that case, the AVP1030's "large" setting should be used for the front speakers and the "small" setting for the other speakers.) The preamp has no other tone controls or filters.

Except for the power-cord connector, the master power switch, and two F-connectors for attaching the radio

antennas, the AVP1030's rear panel is pretty much covered with RCA jacks. These will accommodate four A/V sources (two can be VCR's) and two audio-only sources such as a CD player and a cassette deck. That might not seem like enough audio inputs, but practically every one can be fed either analog or SPDIF digital signals. In addition to analog RCA inputs for all sources except the built-in tuner, there are coaxial digital audio inputs for all four A/V sources, the CD player, and an external digital "tuner," which can be a digital cable feed, a direct broadcast satellite decoder, or, at some point in the future, a digital radio tuner. Which input gets what type of signal is controlled by a setup procedure, but you can override that selection with the remote control. You could, for example, have different CD players connected to the digital and analog CD inputs, greatly increasing the AVP1030's input capabilities.

In addition to two identical TV-monitor outputs, there are twelve volume-controlled audio outputs: front left/right, rear left/right, center (two identical outputs), subwoofer (two identical outputs), and stereo line-level (two sets of outputs that carry the same signals as the front left/right outputs).

There are no AC convenience outlets or optical digital inputs, and there is no phono input. There is also no internal AC-3 RF demodulator, which is essential for decoding Dolby Digital signals supplied by laserdisc-player RF outputs. So if you want to play laserdiscs with Dolby Digital soundtracks, you'll need an external demodulator between the laserdisc player

**DIMENSIONS:** 16 $\frac{1}{4}$  inches wide, 3 $\frac{3}{4}$  inches high, 10 inches deep

**WEIGHT:** 9 pounds

**PRICE:** \$1,998

**MANUFACTURER:** B&K Components, Ltd., Dept. SR, 2100 Old Union Rd., Buffalo, NY 14227; telephone, 716-656-0023

# TEST REPORTS

and the preamp. B&K's own DT1 multi-input RF demodulator costs \$200 if bought with an AVP1030, or \$498 if purchased separately.

The lack of an internal RF demodulator is not a major disadvantage if you plan to forgo Dolby Digital laserdiscs in favor of one of the new DVD players, which at this writing were expected to reach store shelves sometime early this year. Most DVD players will have SPDIF digital audio outputs that can also carry Dolby Digital signals, and these outputs will plug directly into any of the AVP1030's digital inputs. Unfortunately, though, the AVP1030 does not accommodate S-video signals, much less component-video signals, the two best video-output modes used in the DVD format; it offers only standard composite-video connectors. For home-theater perfectionists, the AVP1030's lack of S-video facilities may be a decisive factor.

Although the front-panel controls



provide enough flexibility for basic functions, the AVP1030 is most easily operated via its remote control. And that's also the only way to access the preamp's full potential, which in-

cludes some rare refinements. For instance, after setting overall speaker balances using the built-in surround-sound test tone, you can offset levels of the subwoofer, center, or surround speakers by  $\pm 6$  dB each without changing the original setup balances. This will come in handy with some program material. Furthermore, you can save, for instant recall, any offset settings along with the selected input, surround mode, and overall volume setting in one of twenty programmable A/V presets, each of which can be assigned a special name.

Another important refinement of the AVP1030 is its extremely rare ability to adjust surround-sound speaker balances by increments of only half a decibel, fully four times more accurate than the 2-dB increments common among A/V receivers. The AVP1030's small step size is an absolute must for proper speaker balancing with critical surround-sound material.

## MEASUREMENTS

### DOLBY DIGITAL (AC-3) PERFORMANCE

All data obtained with digital AC-3 signals from Dolby AC-3 test disc; subwoofer output switched off.

#### FREQUENCY RESPONSE

front L,R,C ..... 20 Hz to >16 kHz  $\pm 0.2$ ,  $-0.3$  dB  
surround L,R ..... 20 Hz to >16 kHz  $\pm 0.2$  dB

#### NOISE

(A-wtd, re 0.2-volt output with  $-20$ -dBFS\* input)  
front left/right .....  $-73.9/-73.9$  dB  
center .....  $-75.3$  dB  
surround left/right .....  $-75.3/-73.9$  dB

#### DISTORTION

(worst case, THD+N, 1 kHz,  $-20$ -dBFS\* input)  
left front .....  $-0.06\%$

#### CHANNEL SEPARATION

(worst case, 0-dBFS\*, 1 kHz)  
left front out, right front driven .....  $>86$  dB

\* decibels referred to digital full-scale

### DOLBY PRO LOGIC PERFORMANCE

All data for analog input signals, no subwoofer in speaker configuration, output volume at 0-dB setting.

#### FREQUENCY RESPONSE

("large" center-speaker setting)  
front ..... 20 Hz to 20 kHz  $\pm 0$ ,  $-0.2$  dB  
center ..... 20 Hz to 20 kHz  $\pm 0$ ,  $-0.2$  dB  
surround ..... 20 Hz to 6.92 kHz  $\pm 0$ ,  $-3$  dB

#### NOISE (A-wtd)

front .....  $-75.5$  dB  
center .....  $-76.3$  dB  
surround .....  $-74.5$  dB

#### DISTORTION (THD+N, 1 kHz)

front .....  $0.07\%$   
center .....  $0.08\%$   
surround .....  $0.08\%$

### SURROUND-DECODER INPUT-OVERLOAD MARGINS (at 1 kHz)

front (re 2-volt input) .....  $+0.65$  dB  
center (re 1.4-volt input) .....  $+3.6$  dB  
surround (re 1.4-volt input) .....  $+3.6$  dB

### SURROUND-CHANNEL NOISE-REDUCTION CALIBRATION ERROR

re Dolby level (251 mV/ $-15$  dBFS\*) .....  $0$  dB

### CHANNEL SEPARATION (worst case)

surround out, center driven .....  $>51$  dB

\* decibels referred to digital full-scale

### STEREO (TWO-CHANNEL) PERFORMANCE

Except as noted, all data for analog input signals.

#### OUTPUT AT CLIPPING

(volume at  $+15$  dB) .....  $9.2$  volts

#### DISTORTION

(0-dB gain, 0.5-volt output) .....  $0.018\%$

#### SENSITIVITY (input trim at 0-dB default)

CD/laserdisc .....  $189.5$  mV

#### INPUT OVERLOAD LEVEL (re 2-volt input)

CD/laserdisc (direct mode) .....  $+11.3$  dB

#### NOISE (re 0.5-volt output)

CD (500 mV input) .....  $-84.4$  dB

#### ANALOG INPUT FREQUENCY RESPONSE

(direct mode) ..... 20 Hz to 20 kHz  $\pm 0.01$  dB

#### DIGITAL INPUT LINEARITY ERROR

$-90$  dBFS\* .....  $+0.6$  dB

#### DIGITAL INPUT EXCESS NOISE

(without/with signal)  
EN16 (16 bits) .....  $+4.9/+4.8$  dB  
EN20 (20 bits) .....  $+21.9/+21.8$  dB

#### DIGITAL INPUT NOISE

(A-wtd, re 2-volt output, volume at 0 dB)  
de-emphasis off .....  $-89.1$  dB  
de-emphasis on (see text) .....  $-89.1$  dB

### DIGITAL INPUT DISTORTION

at  $-20$  dBFS\* .....  $<0.04\%$ , 20 Hz to 20 kHz

### DIGITAL INPUT FREQUENCY RESPONSE

(20 Hz to 20 kHz)  
de-emphasis off .....  $+0.13$ ,  $-0.23$  dB  
de-emphasis on (see text) .....  $+9.2$ ,  $-0.4$  dB

\* decibels referred to digital full-scale

### TUNER PERFORMANCE

All figures for FM only except frequency response.

#### SENSITIVITY (50-dB quieting)

mono .....  $22$  dBf  
stereo .....  $25$  dBf

#### NOISE (at 65 dBf)

mono .....  $-75$  dB  
stereo .....  $-66$  dB

#### DISTORTION (THD+N at 65 dBf)

mono .....  $0.52\%$   
stereo .....  $0.40\%$

#### CAPTURE RATIO (at 65 dBf)

.....  $1.75$  dB

#### AM REJECTION

.....  $60$  dB

#### SELECTIVITY

alternate-channel .....  $55$  dB  
adjacent-channel .....  $5$  dB

#### PILOT-CARRIER LEAKAGE

19 kHz .....  $-66$  dB  
38 kHz .....  $-61$  dB

#### HUM

.....  $-73$  dB

#### CHANNEL SEPARATION

100 Hz .....  $37$  dB  
1 kHz .....  $39$  dB  
10 kHz .....  $29$  dB

#### FREQUENCY RESPONSE

FM ..... 30 Hz to 15 kHz  $\pm 1$ ,  $-0.5$  dB  
AM ..... 75 Hz to 2.5 kHz  $\pm 6$  dB;  $+14$  dB at 45 kHz

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## TEST REPORTS

The AVP1030 does not generate a display on your TV screen — a blessing considering how distracting most such displays are — so the front panel's alphanumeric fluorescent readout is essential for operational feedback. The display usually indicates only the selected input and surround mode. Only when you change the volume does it show the volume setting, in decibels relative to approximately a unity gain (0 dB). The accuracy of the volume control's 1-dB steps is unusually good over its entire range, however, as is the surround-mode speaker-balance tracking. Given such accuracy, and a sound-level meter, you could easily calibrate your system for true theatrical playback levels, though most people would find that too loud for domestic listening.

With one puzzling exception, the AVP1030 performed extremely well in

with pre-emphasized music, you can always feed the CD player's analog outputs to the preamp, taking advantage of the multiple input capability mentioned earlier. It is a strange lapse, however, and unprecedented in our experience.

The only anomaly in the AVP1030's overall average tuner performance was a truly weird AM frequency response, which had a large (also deliberate?) boost that peaks at low frequencies, or at least what passes for low frequencies in AM.

Once we learned the fine points of operating the remote control, the AVP1030 proved to be easy to use and an excellent performer during listening tests, with noticeably low background noise levels in all modes. Dolby Pro Logic decoding (also performed by the Motorola chip) was cleaner than we are used to hearing



lab tests through both its analog and digital inputs. Its response was very flat, and noise and distortion were low in all modes. As usual, the frequency spans for our Dolby Digital response measurements were limited by the inadequacies of Dolby Labs' AC-3 test laserdisc. It turns out that our measurements of AC-3 noise and distortion, both in this and in previous tests, may also be limited by that disc, some of whose signals originated in the analog domain. (Dolby has promised a new, computer-generated AC-3 test disc.) Nevertheless, we got very good AC-3 readings from the AVP1030.

The puzzling exception I referred to is that the preamp does not perform de-emphasis of digitally pre-emphasized program material fed in through an SPDIF input, hence the outrageous stereo mode response (+9.2, -0.4 dB) with digital de-emphasis supposedly turned on. When we asked B&K about this, the company said that it was a deliberate design decision that should affect playback of very few recent recordings. If you come across a CD

with analog decoder-chip circuits, and Dolby Digital performance was as effortlessly spectacular as we have ever heard it.

Our only reservations about the AVP1030's sonics concern its two auxiliary surround modes. The one that you'd think would be most useful for enhancing music, Stereo Hall, produces a distinct loss of separation between the front left/right channels, and the subsequent loss of spaciousness isn't made up for by the single delayed monophonic artificial reflection sent to the surround speakers. The Stereo Front/Rear mode could have produced some very effective musical ambience enhancement if the rear channels had been provided with some adjustable time delay, but they are not. As it is, Stereo Front/Rear is most useful for getting sound all around your listening room for background music at parties.

On the whole, the B&K AVP1030 is best suited for those desiring topnotch Dolby Pro Logic and Dolby Digital performance in a compact and handsome control center. □

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## Boston Acoustics Micro90 Three-Piece Speaker System

**JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES**

**T**he so-called "subwoofer/satellite" speaker system has been a mainstay of home audio ever since the three-piece format was popularized in the late 1980's. By transferring the bulk of the bass duties from the main speakers to a separate bass module, designers can produce small, decor-friendly satellite speakers that can be easily positioned and oriented for optimum imaging. The bass module, which usually handles frequencies below about 150 Hz, can then be located for minimum visibility (such as behind a sofa) or maximum low-bass output (perhaps in a corner).

In a typical three-piece system, the satellite speakers each contain a small (2- to 6-inch) driver, sometimes accompanied by a tweeter, and the bass module contains one or two moderate-size woofers, often in a multichamber enclosure designed to enhance bass response. The actual low-frequency limit of such systems usually falls somewhere between 40 and 80 Hz, which in the case of many subwoofer/satellite systems makes the use of the term "subwoofer" a misnomer (a true subwoofer should be able to play well below 40 Hz). While some low-price three-piece speaker systems include a passive bass module that must be driven

by the music system's main amplifier, the better sub/sat systems are equipped with powered bass modules that contain their own dedicated amplifiers and active crossovers.

The Boston Acoustics system under test is available in two versions: the three-piece Micro90 for stereo music systems and the four-piece Micro90t (\$1,000), which adds the Micro90c center-channel speaker, for home-theater applications. (The company recommends its VRS Micro speaker for surround-channel duties.) Common to

both systems is a pair of Micro90x two-way satellites and the Micro90pv powered bass module.

The Micro90x satellite enclosures, made of die-cast aluminum, are extremely rigid and surprisingly heavy. Each satellite contains a 3½-inch cone driver and the same high-quality 1-inch aluminum-dome tweeter used in the company's top Lynnfield VR line of home-theater speakers. The tweeter's resonance frequency (25 kHz) is well above the audible range, and it crosses over to the cone driver at 3.8 kHz. The cone driver is computer-designed with the aid of finite-element analysis to optimize its performance in a small vented enclosure. The result is response that extends down to about 135 Hz, with lower distortion and better power handling than most conventional drivers of the same size, from an enclosure less than 7 inches tall.

The Micro90pv bass module is a separate wooden cubical box containing an 8-inch cone driver, a 75-watt amplifier, and an electronic low-pass crossover network with a steep, 24-dB-per-octave slope whose -3-dB point can be varied continuously between 50 and 150 Hz (135 Hz is the recommended setting for the Micro90x satellites). The enclosure is vented through two ports on its rear panel.

The controls on that rear panel include the crossover knob, a volume knob, and two miniature toggle switches for polarity (0 or 180 degrees) and power. The power switch has three positions: on, off, and auto. The auto mode is recommended for most systems since it turns the module on when a signal is detected and automatically shuts it off if no signal has been present for 15 minutes.

The Micro90 system was clearly designed for flexibility of installation. The satellites can be placed on shelves with the included self-adhesive feet or mounted on the wall using the supplied keyhole brackets or the optional MRB brackets, which provide additional pivoting capability and double as pedestal stands. The speakers can also be installed on other kinds of stands using the threaded inserts in their bases.

Wiring the Micro90 speakers to the main system is easy. Since the bass module has no loop-back high-pass filter for the satellites, they are driven directly from the speaker outputs of the system amplifier or receiver. The subwoofer, however, can be hooked up in several ways. The simplest way

**DIMENSIONS:** Micro90x satellite, 6¾ inches high, 4¼ inches wide, 5¾ inches deep; Micro90pv subwoofer, 14¾ inches high, 14½ inches wide, 15¾ inches deep

**WEIGHT:** Micro90x satellite, 6 pounds; Micro90pv subwoofer, 35 pounds

**FINISH:** Micro90x satellite, black or white; Micro90pv subwoofer, black ash or white vinyl veneer

**PRICE:** \$800 including wall-mount keyhole brackets. Optional model MRB die-cast aluminum pedestal stand/wall bracket (black or white), \$20 each

**MANUFACTURER:** Boston Acoustics, Dept. SR, 300 Jubilee Dr., Peabody, MA 01960; telephone, 508-538-5000; [www.bostonacoustics.com/boston](http://www.bostonacoustics.com/boston)

is to connect it directly to the same speaker outputs that feed the satellites. Alternatively, the subwoofer can be driven through its line-level input jacks from a receiver or preamp's line-level outputs (not the tape-recording outputs, whose level is fixed).

We tested the Micro90 system with the satellites on 26-inch stands, about 8 feet apart and 2 feet in front of a wall. The subwoofer was on the floor next to the left satellite and close to the wall behind it. The averaged room response of the two satellites, measured 12 feet in front of the left speaker, was  $\pm 4$  dB from 150 Hz to 15 kHz. The close-miked response of the bass module, including the contribution of its ports, was within 3 dB overall from 30 to 150 Hz — excellent performance that makes it worthy of the title "subwoofer." Distortion at moderately high volume, approximately 90 dB sound-pressure level (SPL), was less than 10 percent at frequencies above 20 Hz.

The Micro90 system has a nominal impedance rating of 8 ohms, which was in line with our measurements. Its measured impedance dipped to a minimum of 6 ohms at 500 Hz but exceeded 8 ohms at frequencies above 1 kHz and below 100 Hz. The satellites' rated sensitivity of 89 dB SPL was also verified by our measurements.

The manufacturer says that the Micro90 speakers are magnetically shielded to allow operation close to a TV. This was confirmed by our measurements, which showed a magnetic flux lower than 0.5 gauss at any point on the exterior surface of the satellites. Although the subwoofer, which would normally be placed on the floor at some distance from the TV, had a slightly higher external flux, it did not exceed an insignificant 2 gauss at any point at least 18 inches from its external surfaces.

As always, the proof of any speaker's performance is in the listening. We have tested and listened to a good number of three-piece systems and found many of them to be well suited for use in a reasonably priced music system, and the best of them would serve well even in more sophisticated installations.

Judging from the results of both our lab and listening tests, the Boston Acoustics Micro90 ranks very high on our list of toptop three-piece speaker systems. It generated a quantity and quality of sound in my listening room that put it on par with many of the larger, "better," and more expensive

conventional speakers I have tested and used over the years. The soundstage was exceptionally seamless and natural, with no hint of its origin from two small speakers. And the subwoofer produced the tactile sensations associated with significant output around 30 Hz and below — rare performance

among the small subwoofers typically packaged with three-piece systems.

The Boston Acoustics Micro90 is one of the best-sounding three-piece systems I've heard in a long time. If you're in the market for an inexpensive speaker trio, be sure to audition it — you won't be sorry. □

## Micro90t Home Theater System

**G**iven the excellent performance of the Micro90 music system, we simply couldn't pass up the opportunity to put the home-theater version of it through its paces, so we set up the Micro90t system (the same subwoofer/satellite combo reviewed above plus the Micro90c center speaker) in our listening room with a pair of VRS Micro surround speakers (available separately for \$200 a pair).

I started my listening tests by hooking the six speakers up to a midprice A/V receiver. Speaker placement was according to the manual, with the front speakers on stands approximately at seated ear height, the surrounds directly to the sides of the listening position, and the subwoofer in the front left corner of the room.

Given my previous experience with small-satellite home-theater speaker systems, I was greatly surprised by the performance of the Micro90t. It sounded superb with all the music and movie-soundtrack recordings I could throw at it: spectrally neutral and with unusually precise imaging and ample volume.

Encouraged by these results, I tried an acid test. I hooked up the entire speaker system to a full-bore Dolby Digital preamp and multi-channel power amp. Dolby Digital (AC-3) program material, with its wide-bandwidth stereo surround channels and very wide dynamic range, can be extremely demanding of any home-theater speaker system, let alone a small one like the Micro90t. But from *Twister* to *Toy Story* (the latter an extraordinarily clean soundtrack), the system came through with flying colors.

Although I could not reach full theatrical levels without some slight signs of strain, the Micro90t was able to cleanly reproduce peaks of

more than 97 dB SPL in the climactic chase scene of *Toy Story*, which is probably loud enough for most domestic situations (I know that my downstairs neighbors at home would complain).

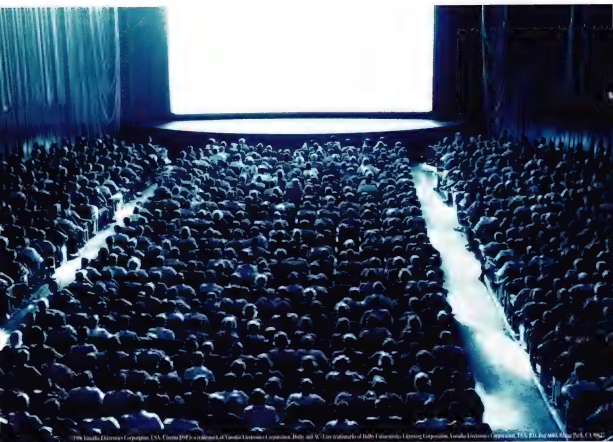
You might wish for a bit wider bandwidth on the surrounds with Dolby Digital material, but the front satellites proved to be unusually neutral at all times. That neutrality stems from their frequency response. The one-third-octave measurement of the satellites plus the subwoofer was an unusually flat  $\pm 3$ ,  $-2$  dB from 40 Hz to 16 kHz, without the common fault of a dip around 3 kHz. In addition, the Mi-



cro90pv subwoofer produced usable output down to below 30 Hz. The far off-axis (60 to 75 degrees) response of the front satellites showed a smooth rolloff above 1 kHz, with a very slight emphasis at around 5 kHz, a rolloff far smoother than we are used to seeing even from much larger and more expensive speaker systems primarily designed for critical music listening.

Such speakers are this system's true competition, for by a wide and clearly audible margin, the Boston Acoustics Micro90t is the best small-satellite home-theater speaker system I have ever reviewed.

—David Ranada



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## Bag End Infrabass-18 Powered Subwoofer

JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES

**M**any readers of STEREO REVIEW are probably unfamiliar with Bag End Loudspeaker Systems, as I was until recently. Bag End is a trademark of Modular Sound Systems of Barrington, Illinois, a manufacturer of speakers and related accessories mainly for professional sound applications. The company's first product intended specifically for home audio is a unique subwoofer called the Infrabass-18.

The Infrabass-18 is based on an invention of two well-known audio engineers, Ron Wickersham and Ed Long, who were responsible for several significant developments of the past several decades. The Infrabass-18 subwoofer features what the inventors call "ELF" technology, which stands for Extended Low Frequencies, a proprietary method of extending bass response down to ultra-low frequencies. Despite the name, there is nothing elfin about the Infrabass-18, which is inarguably the bulkiest and heaviest subwoofer we have ever tested.

The ELF system uses an unconventional form of electronic equalization to achieve its rated response range of 8 Hz to 95 Hz  $\pm 3$  dB. The roughly cubical enclosure houses a single 18-inch driver in a fully sealed chamber of 3 cubic feet. Unlike a conventional sub-

woofer, which operates above its mechanical resonance frequency, the Infrabass-18's driver operates entirely *below* its resonance frequency, which results in a response that rolls off at 12 dB per octave with decreasing frequency. The ELF equalizer, which is housed in the cabinet, contains a simple electronic circuit called a dual integrator whose frequency response *rises* linearly with *decreasing* frequency at a rate of 12 dB per octave. The result (in theory, and quite closely in practice) is a flat response over the subwoofer's operating range.

In addition to equalizing the Infrabass-18's response, the dual integrator effectively removes high frequencies and corrects the phase response to produce a short and constant signal time delay (relative to the signals produced by the main speakers), which is said to improve bass sound quality. Accord-

ing to Bag End, the response in the system's bottom octave (8 to 16 Hz), though not audible in the conventional sense, also contributes to the natural quality of the reproduced sound by further reducing the delay time throughout the bass region.

The Infrabass-18 is made of 3/4-inch medium-density fiberboard (MDF) and styled in the roughly cubical format used in so many subwoofers. Its huge driver, with a 4-ohm rated impedance, occupies one face of the cube, which has an easily removable wood-framed black cloth grille. The rear panel is largely devoted to an aluminum plate that contains various connectors and controls as well as full operating instructions, performance specifications, and three paragraphs explaining the ELF system! Unfortunately, it's not all that convenient to read this information while installing the subwoofer. The metal rear panel also serves as a heat sink for the built-in 400-watt amplifier.

The principal subwoofer operating control is a volume knob. Nearby is a polarity switch (0 or 180 degrees). The Infrabass-18 has a pair of high-level inputs for the left and right signals, which can be connected to the amplifier or receiver speaker outputs. These inputs are insulated spring clips that accept only bare wire ends (no lugs or banana plugs), which we found surprising in a product with a pro heritage.

Alternatively, the subwoofer can be driven by line-level signals via three pairs of RCA input jacks on the rear panel. Next to them are three corresponding RCA jacks that carry the high-pass-filtered outputs back to the line-level inputs of the main system amplifier. The high-pass filter is normally set for a -6 dB response at 95 Hz, with a 12-dB-per-octave slope, but its cutoff frequency can be changed by removing a screw-fastened cover plate.

The Infrabass-18 has a novel method of overload protection. Called "concealment," it is said to allow operation at high levels with a minimum of audible side effects or risk of damage. Instead of limiting or reducing the overall signal level, the concealment circuit dynamically reduces the signal amplitude of the lowest (and most power-hungry) frequencies without affecting the levels of higher bass frequencies. The concealment threshold is not user-adjustable and is set to 3 dB below the amplifier's overload point. When the concealment threshold is exceeded (at 200 watts!), a full

**DIMENSIONS:** 23 1/2 inches high, 21 1/4 inches wide, 18 1/4 inches deep

**WEIGHT:** 92 pounds

**FINISH:** black matte vinyl laminate

**PRICE:** \$1,295

**MANUFACTURER:** Bag End, Dept. SR, P.O. Box 488, Barrington, IL 60011; telephone, 847-382-4550

400 watts of power is still available for short-duration signals.

The amplifier itself is also protected by a thermal circuit that shuts it down if it gets too hot. It comes on again automatically when it cools. During our tests, the amplifier never shut down, although after a period of listening to music at reasonably high levels the metal back plate became quite warm.

We could not verify the 8-Hz response of the subwoofer (the lower limit of our Audio Precision test system is a mere 10 Hz), but we did confirm its remarkable deep-bass capabilities. Driven through the line-level inputs, its close-miked response was  $\pm 1.2$  dB from 10 Hz to 70 Hz, falling off to about  $-4$  dB at 95 Hz. Measured at a distance of 1 meter with an 80-dB sound-pressure level (SPL), distortion above 60 Hz was very low (less than 0.3 percent); it rose to 9 percent at 30 Hz and 11 percent at 25 Hz. The distortion, of course, is a function of signal level and frequency.

During lab tests and listening tests, we were unable to detect the effect of the concealment system (or even if it had come into play), since there is no visual or audible indication of its operation. It's possible that the higher distortion readings at very low frequencies were related in some way to the protective systems, but we could not verify that hypothesis.

As with any speaker, the ultimate test is listening to how it reproduces music. We operated the Infrasub-18 with a pair of good two-way speakers whose response was excellent down to the subwoofer's 95-Hz upper limit.

Matching the Infrasub-18's output to that of the "satellites" was simple, involving little more than setting its level to complement the main speakers. The ELF system is very powerful, and when we teamed the subwoofer with fairly efficient speakers (sensitivity in the vicinity of 90 dB SPL), the sub's volume had to be set close to its minimum level! We tried higher settings, which clearly overpowered the range above 100 Hz, although the sound was not seriously distorted.

In any event, the listening tests revealed the *true* bass content of some of our favorite CD's, particularly recordings containing the lower registers of large pipe organs. Even those whose depths we have frequently plumbed revealed unsuspected bass content. The Infrasub-18 should be ideal for reproducing the deep bass of movie soundtracks.

During a frequency sweep from a test CD, which normally produces some minor wall vibration with speakers having a good bass content, we were exposed to a cacophony of buzzes, rattles, and other sounds as the powerful deep-bass output of the Infrasub-18 excited resonances in room boundaries and furnishings. Adding this subwoofer to most home

systems will require "debugging" some of the furniture to tame such resonance effects.

The Infrasub-18 is clearly the most potent subwoofer designed for home use that we have seen (and heard, to the extent that one can "hear" its full output). It is not for everyone, given its size, weight, and so on, but at its price it is a clear bargain.

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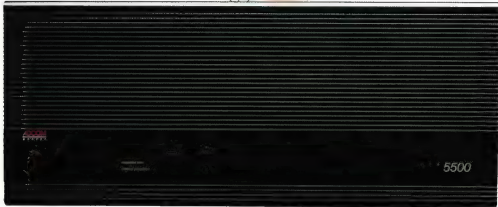


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## TEST REPORTS



### Jamo Concert 8 Speaker

**JULIAN HIRSCH • HIRSCH-HOUCK LABORATORIES**

**T**he Danish loudspeaker manufacturer Jamo has been known to serious audiophiles in this country for many years, although it is hardly a household name to the general public. Over the years, however, Jamo has established a reputation for the quality and distinctive styling of its products.

The new Jamo Concert Series consists of two models, the Concert 8 and the larger, tower-style Concert 11. The Concert 8 is a small two-way speaker system, handsomely styled and featuring newly designed drivers and novel construction techniques.

The manufacturer's specifications for the Concert 8 include a long-term power-handling ability of 120 watts (its short-term rating is 170 watts), sensitivity of 90 dB sound-pressure level (SPL) measured at a distance of 1 meter with a 1-watt input, and frequency range of 38 Hz to 22 kHz. The crossover frequency from woofer to tweeter is given as 2.5 kHz, and the system has a rated nominal impedance of 4 ohms.

One of the most distinctive features of the Concert 8 is its elegant styling. The compact cabinet is finished in ma-

hogony or cherry veneer, and it has a black driver-mounting plate, or baffle, with a removable black cloth grille. The speaker is also startlingly heavy for its size, each one weighing just over 26 pounds.

That weight is a result of the unusual construction of the Jamo Concert 8. The front panel is made of Jamo's patented Non Coloration Compound (NCC), which is described as "a sandwich of two die-cast plastic shells enclosing a core consisting of quartz sand and a resonance-damping binding agent." The 1½-inch-thick baffle is naturally inert and heavily damped to eliminate the colorations typically caused by panel resonances. Jamo

**DIMENSIONS:** 15 inches high, 9½ inches wide, 12¼ inches deep

**WEIGHT:** 26½ pounds

**FINISH:** mahogany or cherry veneer

**PRICE:** \$1,200 each

**MANUFACTURER:** Jamo, Dept. SR, 1177 Corporate Grove Dr., Buffalo Grove, IL 60089; telephone, 847-465-0005; World Wide Web, <http://www.jamospeakers.com>

claims that "concrete is more likely to vibrate than NCC."

The drivers are flush-mounted in the baffle, whose boundaries are rounded to minimize diffraction effects. For the same reason, the removable grille is positioned very close to the driver diaphragms. The woofer is a 6½-inch cone driver in a vented enclosure, with the port on the rear of the cabinet. Formed of die-cast magnesium (very light and rigid), the cone is suspended by a natural rubber surround. Instead of the usual dust cap, there is a solid copper phase plug (resembling the front of an artillery shell or missile) extending forward from the center of the woofer's magnet structure. According to the manufacturer, the advantage of this feature is improved efficiency and more effective removal of heat from the magnet system. The woofer frame is also made of die-cast magnesium, which is said to provide superior rigidity and better control of the speaker's magnetic field than other materials.

The 1-inch soft-dome tweeter, like so much of the Concert 8, is also unconventional. Its fabric diaphragm is treated for optimum rigidity and damping, and it is vented into a damped chamber. The voice coil, which is wound with silver wire, works with a double magnet system; it is damped and cooled with a low-viscosity magnetic oil. The cast-zinc baffle area in which the tweeter is mounted is slightly concave (horn-shaped), which is said to provide an optimum transition to the woofer.

The cabinet is extraordinarily rigid and nonresonant. Rapping it with your knuckles is comparable to rapping a solid block of concrete (just go easy or you'll be sorry!). It is made of 1-inch-thick medium-density fiberboard (MDF), internally braced and damped with absorbent honeycomb foam. On the rear panel are two pairs of 24K-gold-plated binding posts, normally paralleled by gold-plated jumpers. If the jumpers are removed, the speaker system can be biamplified. The binding posts accept stripped wires or single banana plugs but are too widely spaced for dual banana plugs.

Following our usual test procedures, we placed the Jamo Concert 8 speakers on stands, about 7 feet apart, for response measurements and listening. Like some other speaker manufacturers, Jamo recommends "breaking in" its speakers for some time for the best sound. For practical reasons we are

unable to do this, but the speakers' performance certainly didn't suffer as a result.

The room response, measured from both speakers at a 12-foot distance from the microphone on the axis of the left speaker, was averaged and corrected for room-boundary absorption. The response was  $\pm 3.5$  dB from 45 Hz to 16 kHz, typical of good compact speakers measured in the same environment.

The lowest portion of the woofer response, measured with close miking at the cone and vent, was  $\pm 3$  dB from 42 to 200 Hz, good performance considering the size of the driver and enclosure. The quasi-anechoic (MLS) response of the system at 1 meter was  $\pm 2$  dB from 400 Hz to 5 kHz, with irregularities increasing to  $\pm 4.5$  dB at higher frequencies (up to 20 kHz). These were clearly measurement artifacts since they varied widely with microphone distance.

Essentially confirming the manufacturer's rating, we measured a minimum system impedance of 4.5 ohms at 200 Hz, but it was above 5 ohms at most other frequencies, with maximum readings of 25 ohms at 20 Hz,

17 ohms at 70 Hz, and 13.5 ohms at 1.5 kHz. Sensitivity measurements confirmed the rated value of 90 dB SPL, indicating that the Concert 8 should be easily driven by any properly functioning amplifier.

It's a difficult task to describe the sonic qualities of a good speaker that is functioning properly. The Jamo Concert 8 was about as free from

Perhaps most obvious in the sound of the Concert 8 was the absence of any sort of audible bass aberration such as boominess. To be sure, this speaker does not reproduce deep bass (under 40 Hz or so), but that requires moving a lot of air, and a single 6½-inch driver is simply not designed for that role. If extended bass response is a requirement, adding a subwoofer

**Despite the Jamo Concert 8 speaker's compact dimensions, it was able to play at high levels without emitting any sounds of distress — or eliciting any from its audience.**

coloration as any speaker I know of. Voices were reproduced without any of the common aberrations such as midbass tubbiness, and sibilants were faithfully reproduced without sizzle. And, despite the speaker's compact dimensions, it could play at room-filling high levels without emitting sounds of distress — or eliciting any from its audience.

might be the simplest solution — or perhaps choosing the larger Jamo Concert 11.

Taken on its own terms, however, the Jamo Concert 8 is one of the smoothest-sounding and best-looking speakers one could hope for. It's not inexpensive, to be sure, but it provides a rare combination of fine sound quality and high style. □

Upgrade your system with

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SRS can place the sounds of 3D the sides of the listening area or even the rear of it in some cases. The result is seamless soundstage that wraps around much of the room and makes the pair of speakers seem to "disappear" sonically.

Johns, Springer

Source: *Sound & Vision*, June 1996

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# Klipsch

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©1990 Klipsch, Inc. John Coltrane "Blue Train" courtesy of Blue Note Records.  
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Stereo Review's

# RECORD OF THE YEAR AWARDS

1996

With this issue, we celebrate *Stereo Review's* 30th annual Record of the Year Awards. "The awards are given in recognition of great artistic

achievement and genuine contribution to the recorded literature," wrote music editor James Goodfriend for the first honors in February 1968. "A high degree of commercial acceptance will not militate in favor of a record, but neither will it act against it," he noted. "It is the intrinsic value of a record that we are interested in, not its exploitation." Those criteria resulted in inaugural honorees ranging from Robert Craft's "The Music of Arnold Schoenberg" to Simon and Gar-

funkel's "Parsley, Sage, Rosemary, and Thyme."

As our critics and editors voted this year, the original principles held true. The twelve popular and classical Records of the Year and twenty-five Honorable Mentions on the next two pages celebrate the same variety and integrity. And it's fitting that the Beatles, cited in the first awards for "Sgt. Pepper's Lonely Hearts Club Band," are the subject of our Special Achievement Award for the "Anthology" series on CD and laserdisc.

— Ken Richardson and Robert Rippes

# Stereo Review's RECORD OF THE YEAR AWARDS



## MARSHALL CRENSHAW

### Miracle of Science

RAZOR & TIE. "Pure, to-the-point pop by an artist who has found his second wind."



## MOZART

### The Magic Flute

Rosa Mannion, Natalie Dessay, Hans Peter Blochwitz, others; Les Arts Florissants, William Christie conducting. ERATO. "A popular, brainy, quicksilver performance."



## IRIS DEMENT

### The Way I Should

WARNER BROS. "DeMent's most mature album, highlighting her social and political views as much as her devastating personal songs."



## TCHAIKOVSKY

### Symphonies Nos. 1-6

Russian National Orchestra, Mikhail Pletnev conducting. DEUTSCHE GRAMMOPHON. "The elegance of the orchestral playing is a joy."



## SOUNDGARDEN

### Down on the Upside

A&M. "If there's a band more captivating and intense at the moment, we haven't heard it."



## GÓRICKI

### Kleines Requiem für eine Polka; Lerchenmusik

Schönberg Ensemble, Reinbert de Leeuw conducting. PHILIPS. "Unsettling and eerily beautiful... deeply moving."

## Honorable Mentions

### BARTOK: The Miraculous Mandarin; Music for Strings, Percussion, and Celesta.

Chicago Symphony, Pierre Boulez cond. DEUTSCHE GRAMMOPHON.

### BECK: Odelay. DGC.

**BEETHOVEN: Fidelio.** Deborah Voigt, Ben Heppner, others; Bavarian Radio Symphony, Colin Davis cond. RCA Victor.

**BERNSTEIN: Leonard Bernstein's New York.** Dawn Upshaw, Mandy Patinkin, others; Orchestra of St. Luke's, Eric Stern cond. NONESUCH.

### V. M. SNYTT/JIE-BING CHEN/BELA FLECK: Tabala Rasa. WATER LILY ACOUSTICS.

**BRAMMS: Liebeslieder Waltzes; Neue Liebeslieder Waltzes. SCHUMANN: Spanisches Liederspiel.** Barbara Bonney, Anne Sophie von Otter, Kurt Streit, Olaf Bär; Helmut Deutsch, Bengt Forsberg (piano). EMI.

**ORNETTE COLEMAN: Sound Museum — Hidden Man; Sound Museum — Three Women.** Verve.

**COPLAND: Piano Concerto; Appalachian Spring; Symphonic Ode.** Lorin Hollander; Seattle Symphony. Gerard Schwarz cond. DELOS.

### STEVE EARLE: I Feel Alright. WARNER BROS.

**EXOTIC DANCES FROM THE OPERA.** Minnesota Orchestra, Eije Que cond. REFERENCE.

### BEN FOLDS FIVE. CAROLINE.

**GUIDED BY VOICES: Under the Bushes Under the Stars.** MATADOR.

### THE LOUD FAMILY: Interbabe Concern. ALIAS.

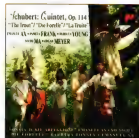
**MASSENET: Hérodiade.** Cheryl Studer, Nadine Denize, Ben Heppner, Thomas Hampson, José van Dam; Capitole de Toulouse Chorus and Orchestra, Michel Plisson cond. EMI.

**MYRA MCFORD: The Same River, Twice.** GRAMAVISION.

**GERRY MULLIGAN: The Complete Pacific Jazz Recordings of the Gerry Mulligan Quartet, with Chet Baker.** PACIFIC JAZZ.



# Stereo Review's RECORD OF THE YEAR AWARDS



## SCHUBERT

**"Trout" Quintet; Arpeggione Sonata; Die Forelle**  
Emanuel Ax; Pamela Frank; Rebecca Young; Yo-Yo Ma; Edgar Meyer; Barbara Bonney. SONY. "As sprightly a performance [of the quintet] as any."



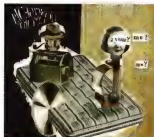
## PATTI SMITH Gone Again

ARISTA. "A heroic comeback that, in its life-torn way, suggests plenty of future possibility."



## PROKOFIEV

**Romeo and Juliet (excerpts)**  
San Francisco Symphony, Michael Tilson Thomas conducting. RCA VICTOR. "Thomas's version holds together remarkably well as a multidimensional orchestral fresco."



## RICHARD THOMPSON you? me? us?

CAPITOL. "Another excellent album. Think of the first disc as a temper tantrum and the second disc as the good cry afterward. You need both."



## RANDY WESTON Saga

VERVE. "The jazz pianist and a septet of kindred spirits play breathtaking music in a richly textured program."



## ROBERTO ALAGNA Operatic Arias

Roberto Alagna; London Philharmonic, Richard Armstrong conducting. EMI. "A tenor of extraordinary gifts, fine taste, and mature artistry."

**MARIA SCHNEIDER  
JAZZ ORCHESTRA:  
Coming About.** ENIA.

**SCHUBERT: Symphonies  
Nos. 8 and 9.** Berlin  
Philharmonic, Günter Wand cond.  
RCA VICTOR.

**R. STRAUSS: Don Quixote;  
Death and Transfiguration.**  
Jerry Grossman; MET Orchestra,  
James Levine cond.  
DEUTSCHE GRAMMOPHON.

**STRAVINSKY: The Rake's  
Progress.** Dawn Upshaw,  
Jerry Hadley, Samuel Ramey.

Grace Bumbry, others; Lyons  
Opera, Kent Nagano cond. ERATO.

**SYD STRAW: War and  
Peace.** CAPRICORN.

**SUBLIME.** MCA.

**IVALDI: Concertos for  
Multiple Instruments.** Mado  
Antiquo, Federico Maria Sardelli  
cond. TACTUS/QUALITON.

**IVALDI: The Four Seasons.**  
Marion Verbruggen; Flanders Re-  
corder Quartet. HARMONIA MUNDE.

**V-ROYS: Just Add Ice.**  
E-SQUARED.

## SPECIAL ACHIEVEMENT

**THE BEATLES: Anthology 1, 2, 3.**  
APPLE/CAPITOL (CD).  
**Anthology.** PIONEER (laserdisc).



VERVE/EMI

# THE WORST RECORDS OF THE YEAR Disgraceland

"We will follow the changes in the record industry to the best of our abilities," promised music editor James Goodfriend in our February 1968 issue. He added that we would "note its direction, its failures . . ." As Ellen Foley once sang to Meat Loaf, *Stop right there!* This is only our fourth annual "Disgraceland," but the twelve CD's in this list are failures for any age.



**THE BEACH BOYS:**  
*Stars and Stripes, Vol. 1.*  
RIVER NORTH.

"The Beach Boys revisit their greatest hits with some of country's dimmest bulbs (Willie Nelson excepted). This one has Mike Love written all over it." —P.P.



**JIMMY BUFFETT:**  
*Banana Wind.*  
MARGARITAVILLE.

"Aemic, aimless, and a few margaritas shy of a good time." —P.P.



**JOSÉ CARRERAS:** *Passion.*  
ERATO.

"Can't be topped for sheer, tacky unlistenable." —J.J.



**CHER:** *It's a Man's World.*  
REPRISE.

"Wretchedness lurks." —A.N.



**PETER FRAMPTON:**  
*Frampton Comes Alive II.*  
I.R.S.  
"Not." —S.S.



**JOURNEY:** *Trial by Fire.*  
COLUMBIA.

"Because it's there." —B.M.



**MARILYN MANSON:**  
*Antichrist Superstar.*  
ATLANTIC.

"Just what the world needs: music for pretentious teenage Satan-worshippers." —S.S.



**QUEEN:** *Made in Heaven.*  
HOLLYWOOD.

"All ballads, no power." —K.R.



**SEX PISTOLS:**  
*Filthy Lucre Live.*  
VIRGIN.

"The last band you'd ever expect to sell out does just that." —P.P.



**STING:** *Mercury Falling.*  
A&M.

"Below zero, in fact." —P.P.



**THE JOHN TESH PROJECT:**  
*Discovery.*  
GTS.

"Unblushing waste of perfectly good notes." —C.A.



**Worst Packaging Award**  
**COSMOPOLITAN CLASSICS:**  
*Intimate Evening: Seduction.*  
*Meditation: Rainy Afternoon.*  
ANGEL.

# "MicroWorks Is In The Same League With The Top-Rated \$699 Multimedia System...And Plays Louder Without Distortion. In Terms Of Price For Performance, It's In A Class By Itself."

*MacWorld, Dec. 1996*

## Introducing *MicroWorks*—Our New High-Powered, High-Output Amplified Speaker System.

*MicroWorks* is a very powerful, very versatile amplified subwoofer/satellite speaker system. It produces enough natural, accurate, wide-range sound—including deep bass—to fill a living room or a conference room. It's perfect for use with multimedia computers and for making business presentations. It can be the heart of a terrific home stereo system. Or just connect it to a stereo TV or VCR for a simple-but-fantastic two-channel home theater sound system.

### More Power. More Output. Better Bass.

Compared to any other multimedia speaker system we know of, *MicroWorks* has much more power, significantly more acoustic output and deeper, stronger bass. We think it sets a new standard of performance for the product category. Its sound is comparable to that of a very high quality component stereo system.

### The Ultimate Multimedia Sound System?

The wide frequency range, natural tonal balance and high output of *MicroWorks* make it one of the very best multimedia sound systems you can buy. It's perfect for use with SRS or Dolby's new Virtual Pro Logic<sup>®</sup> system. And its wide dispersion and high sound level capability make it ideal for computer presentations to groups of people. Yet its tiny satellite speakers and vertical subwoofer (which goes on the floor) take up very little workspace.

*MicroWorks* consists of two magnetically shielded cube

*MicroWorks* comes finished in black or white.

**NEW**

**\$349<sup>99</sup>**

*MicroWorks system with satellite speakers and subwoofer with built-in amplifiers.\**

satellite speakers, an in-line volume control, and a subwoofer. The subwoofer cabinet encloses a 6 1/2" woofer, a 3-channel amplifier, an electronic crossover and a control panel with two inputs and a bass level control. The satellite cubes are supplied with desktop stands, plus a velcro kit that lets you attach the cubes directly to a computer monitor.

### Factory-Direct Savings.

Because we eliminate expensive middlemen, we can sell *MicroWorks* for only \$349.99—about half the price of its best-known competitor.

*SoundWorks is one of the most highly acclaimed speaker systems of all time.\**

## **SoundWorks<sup>®</sup> – Still The Country's Best Multimedia Speaker Value.**

Two years ago, we changed the way people listened to music with computers, portable CD players, boom boxes and TVs when we introduced *SoundWorks*. Designed by Henry Kloss, *SoundWorks* is a

compact, affordable, amplified speaker system that produces wide-range, natural, very "big" sound. *PC Computing* named *SoundWorks* "best multimedia sound system over \$100." *Audio* says it's "really amazing...exceptionally good."

*SoundWorks* may be the most highly reviewed speaker system ever. *CD Rom World* ranked it #1, ahead of

systems selling for three times its price.

*SoundWorks* (at only \$219.99) remains the country's best value in a high-performance amplified speaker system.

### Music Anywhere, Anytime.

With *SoundWorks*' optional carrybag and rechargeable battery—along with a portable CD player—you can create a high-performance music system that can go anywhere—even the beach. Plus you can play the system in its bag—while you're carrying it!

### Satisfaction Guaranteed.

Try *MicroWorks* or *SoundWorks* in your home or office for 30 days. Listen with your music, with no sales person hovering nearby.

After a month you can keep it or return it. But be warned—you'll keep it.

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\*The subwoofers of both systems are designed to be placed on the floor, not on the same surface as the satellite speakers. © 1997 Cambridge SoundWorks.



CIRCLE NO. 6 ON READER SERVICE CARD

# Shopping by the

A COUPLE OF DECADES AGO, shopping for a music system was simple. So simple, in fact, that a common feature of articles like this one was a single pie chart showing how you could achieve aural bliss if you spent 50 percent of your budget on speakers, 25

percent on a receiver, and 25 percent on a turntable and phono cartridge. All you had to do was determine your overall spending limit and plug in the numbers.

Well, sonic life (to say nothing of life in general) is a little more complex these days.

For one thing, component options are much broader. Will your system include surround-sound capability, or are you sticking with plain-vanilla stereo? Do you require a CD/laserdisc combi-player for audio and video, or can you be content with a regular CD player?



**Budgeting for your new A/V system before you shop is a good formula for success** **BY DANIEL KUMIN**

# Numbers

Should you opt for floor-standing speakers or a micro-satellite three-piece system? What about a subwoofer?

These and a dozen other variables will influence the composition of any audio-shopping budget, and it is impossible to come up with a single formula that can be applied to every situation. Nevertheless, such an approach can still be useful if we suggest several different budget breakdowns to fit a few of the more common shopping scenarios.

Before we begin, note that the budget

breakdowns here are based on suggested retail prices. Many components and speakers are sold at a discount today, so you may be able to assemble a similar mix for less than our budget totals, or, alternatively, to get slightly more power or features for the same money.

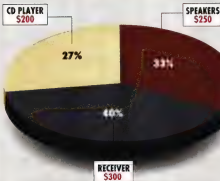
Beyond this, a disclaimer: These sample systems are just that. Your hi-fi mileage may also vary depending on your yearnings, musical taste, and size of domicile. And note that the wide spectrum of available gear makes for a lot of possible variations. Whereas a "typi-

Photo: David Johnson



## THE BASICS

### \$750 Music System



cal" \$1,000 music system might consist of a \$400 speaker pair with a receiver and CD player priced at \$350 and \$250, respectively, you might prefer an \$850 CD player and a \$150 pair of headphones instead.

## The Basics

### A \$750 MUSIC SYSTEM

Some things change, and some things don't. A fixed star on the audio horizon is the two-speakers-plus-receiver system that covers the fundamentals of music reproduction with a minimum of fuss and a maximum of bang per buck. These days such a system features a CD player in place of an analog turntable and constitutes a remarkable value.

Within a typical starting budget of \$750, you can assemble a very good-sounding two-channel system for listening to CD's and radio programs. Begin with the speakers. There are literally dozens of fine, small two-way "bookshelf" speakers in the \$250-a-pair category, one of hi-fi's most crowded segments. The majority of these combine a 5- or 6-inch woofer with a 3/4-inch or 1-inch dome tweeter in a vented, bass-reflex cabinet no more than 18 inches or so on its longest side, and most will sound better on stands placed a few feet out into the room than on actual bookshelves.

These speakers won't do much with the bottom octave and a half of deepest bass, the frequencies from 20 to 60 Hz. And the small drivers' limited power-handling means that they won't be very happy supplying block-party jams. Just the same, the best examples of this breed will deliver astonishingly accurate, dynamic, and naturally balanced sound that conveys all the nuance and power of most music — with enough bottom-end grunt to at least suggest the lowest frequencies of all the instruments used in popular and classical music.

Today, as surround-sound-equipped A/V receivers take over the market, two-channel models are gradually disappearing. But this death by inches means that you can find very good two-channel performance at very good prices. For a basic system, \$300 for a stereo receiver will do the trick, although multichannel A/V receivers in the same price bracket are astonishing values as well. Even bottom-of-the-line receivers from most major manufacturers supply plenty of power for small bookshelf speakers — 35 to 75 watts per channel is all you'll need — and they have basic but nonetheless useful features such as wireless remote control and automatic "seek" radio tuning. Don't put too much stake in slight variations in power. The difference between, say, a receiver that delivers 45 watts per channel and one rated at 65 watts is not very meaningful in the real world. As a rule of

thumb, you must at least double the watts per channel to achieve a useful increase in dynamic capability.

Choosing a CD player in the \$200 price bracket should be easy. Decide whether you want a single-disc model or a multidisc carousel or magazine changer, identify the features you need, and then shop the sales and superstores. Any of the entry-level players from any of the major brands should just about guarantee you superb value.

## The Basics Plus

### AN \$850 MUSIC SYSTEM WITH A/V POTENTIAL AND A \$900 SURROUND UPGRADE

If you decide that a surround-sound home theater is your destiny, don't despair if your budget is stuck in the \$750 to \$850 range. Instead of a stereo receiver, simply choose a Dolby Pro Logic-equipped "audio/video" receiver from the many populating the under-\$400 price range. You should be able to step up to a similarly rated A/V model for less than \$100 extra, or you can keep your budget constant at \$750 and, perhaps, sacrifice a bit of power. In any case, select a receiver that delivers equal power to all three front channels (left, center, and right) so that the all-important center channel that's used to reproduce movie dialogue doesn't get short shrift. You should be able to get ratings of at least 50 to 75 watts across the front and a minimum of 25 to 35 watts for each surround speaker. You'll also get very good Pro Logic decoding and loads of ambience modes and other features.

The rest of the system can remain the same as the \$750 basic music system until it's time to execute the home-theater upgrade. Then you can add an identical bookshelf-speaker pair (\$250) for surround-channel use, or specialized surround speakers from the same manufacturer (this may well cost \$50 to \$150 more). At the same time, purchase a fifth, matching speaker for center-channel duty (\$125 to \$150). Most speaker manufacturers offer a low-profile, center-specific alternative to mate with their front bookshelf speakers, but make sure it's truly timbre-matched to your main left/right pair. If you're strapped for cash, you can even omit the center speaker and run the receiver's Pro Logic decoder in "phantom center" mode. This allows

you to use the main left/right pair to reproduce center-channel information until your budget opens up a bit.

Last, add a powered, or active, subwoofer — that is, one with its own dedicated amplifier on board. A typical choice might have a single 10- or 12-inch driver, and a respectable model should run somewhere around \$450 to \$500.

## Middle of the Road

### A \$1,500 MUSIC SYSTEM AND A \$1,450 SURROUND UPGRADE

Fifteen hundred bucks used to be a lot of dough in the audio world; today it's merely the typical budget for a middle-of-the-road music system. Fortunately, it still buys a lot of sound.

The kind of components most folks choose in this bracket remain the same as in a basic music system: a pair of speakers, a receiver, and a CD player. (A tape deck, if you require one, would add \$200 to \$300 to the budget.) But for \$1,500 most shoppers expect full-range performance that offers a dose of genuine deep-bass oomph, so a popular speaker choice is one of the more compact examples of the floor-standing "tower" design. Towers combine highly space-efficient layout (most need less than a square foot of floor space) with slim good looks that actually enhance sonic clarity by cutting down on the acoustically reflective front "baffle" area. At the same time, they provide ample enclosure volume to achieve honest low bass.

Figure on spending \$800 for a pair of compact two-way towers, each with one or possibly two 6- to 8-inch woofers. The best of these are impressively high-value speakers — they're identical in operating principle to the compact monitors discussed above, but they have almost an octave more deep-bass extension and substantially greater dynamic capability thanks to their larger, heavier-duty woofers, more rugged tweeters, and bigger enclosures.

We still have only about \$400 to spend on a receiver; happily, the same \$400 A/V receiver you might deploy in an \$850 system can also work just fine in a \$1,500 one. Of course, typical A/V receivers deliver about 20 percent more power in stereo mode than in five-speaker Pro Logic mode, so you'll

have more two-channel power than most folks will need — probably 75 to 100 watts per channel — as well as adequate power for surround sound.

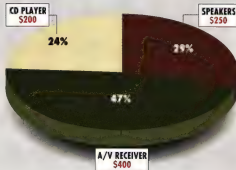
That leaves \$300 for a recorded-music source. Many buyers today choose a five-disc carousel CD changer, a format that combines the ease of use of a single-disc player with the long-play convenience of a magazine-style megachanger. Moving up to the \$300 range typically buys a few extra features, such as automatic CD-to-tape dubbing and perhaps slightly better digital-to-analog circuitry. But mostly what you should expect for the extra \$100 is a package that's a bit more solid and nicely finished.

Boosting a \$1,500 system up to a

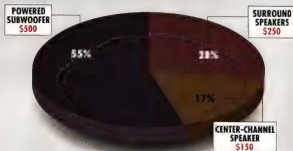
home-theater array is easy. You've already got a fully capable A/V receiver, and you have enough deep-bass potential in those tower speakers to get you started. Step One: Add a dedicated surround-speaker pair and a center-channel speaker, with a strong preference for products from the same manufacturer as your front left/right towers. Again, your goal is to purchase timbre-matched speakers designed to complement the towers. With \$400 to spend on surrounds, you could get a good pair of matching satellites or possibly "dipole" speakers, which radiate sound from two opposite sides to help diffuse the rear sound field. About \$200 should do nicely for the center speaker.

## THE BASICS PLUS

### \$850 Music System with A/V Potential



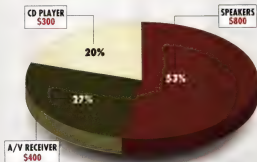
### \$900 Surround Upgrade



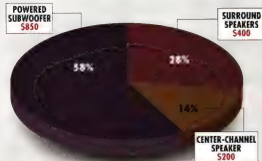


## MIDDLE OF THE ROAD

### \$1,500 Music System



### \$1,450 Surround Upgrade



Step Two, which can be delayed until your budget permits, is to add a powered subwoofer. Yes, the system's compact tower speakers already deliver some true deep bass (probably to just below a respectable 40 Hz), and, yes, they sound great with music when they do. But when that mother ship lands on Manhattan in *Independence Day*, do you want to feel it the way you did in the movie theater? If so, you need a subwoofer to fill out the bottom octave, which is very difficult to reproduce. You need a sub that can reach with some power down to the 25-Hz region so beloved of big-budget-film sound designers (yes, that's a real job description). Most living-room-size home theaters will work fa-

mously with a high-performance, single-driver 12-inch subwoofer in conjunction with your compact left/right tower speakers. An upscale model with a 10-inch driver might also work; some new enclosure designs can extract powerful deep-bass performance from smaller drivers. Either way, real bass costs bucks: Budget \$850 to do it right.

Of course, once you reach this impressive level of home-theater performance, you're going to want better-quality program material to see and hear on your system, so plan on some new source components for your next upgrade. My top three choices: a CD/laserdisc combi-player (\$500 to \$750), a direct-digital satellite system (\$200 to \$350, plus monthly subscription

and pay-per-view costs), and, with any luck, a DVD player (see "Digital Alpha-Bits" on page 55).

## The Real Deal

### A \$3,000 MUSIC SYSTEM AND A \$3,000 SURROUND UPGRADE

Three grand might sound like the Olympian heights of rarefied audio territory, but in truth it's only in the outermost suburbs of that storied land, the "high end." Nevertheless, thirty C-notes can still buy a highly capable two-channel hi-fi system — one that arguably defines the point of diminishing returns.

It also conveniently delineates the point at which it begins making sense to consider "separates" — a discrete preamplifier, power amplifier, and tuner — in place of an all-in-one receiver. Most manufacturers reserve their best component quality and most refined circuit designs for their separates, as much for marketing as for technological reasons, so when top-shelf stereo sound is the goal, buying separates is often the best path.

By starting with an amplification budget of \$1,300 you can select some genuinely high-performance gear. Figure on splitting this sum down the middle, earmarking \$650 for a very refined (but probably very simple) stereo preamplifier while dedicating a similar sum for a solid, reliable, punchy stereo power amplifier delivering 100 to 150 watts per channel.

The preamp you choose at this price might well be a "purist" design, with only a few inputs and a volume control, if minimal complication and "straight line" audio are among your goals. On the other hand, if you expect your system to evolve into a home theater, the same \$650 can get you a very capable A/V preamp that includes Dolby Pro Logic surround processing, video switching, and full remote control.

If you require radio reception, you may be hard pressed to fit a separate tuner into this budget. Happily, an easily digested overage of \$250 today purchases remarkably good AM/FM reception and sound. Alternatively, there are a couple of preamp/tuner combos — essentially a receiver minus the power-amp circuitry — that can just about squeeze in under the \$650 wire.

If you then delegate, say, \$1,250 for

speakers, you can look into the next rank of tower designs. These are nearly full-range speakers that deliver solid output down to 35 Hz or so with impressive dynamic impact and offer a greater degree of transparency, detail, and three-dimensional "reach-out-and-touch-it" stereo imaging than their cheaper siblings. Dozens of such models merit consideration. Most have a "footprint" of only about a square foot but stand up to 42 inches or so tall — an imposing presence.

Or, if space is at a premium, you can go the "sub/sat" route. If you combine a stand-alone subwoofer with a pair of compact, high-performance two-way satellite speakers (or purchase a matched three-piece system), the same \$1,250 budget can buy performance virtually identical to that of a pair of towers but in a more flexible, easier-to-live-with package. In addition, sub/sat systems naturally lend themselves to home-theater upgrades: Simply add matched center- and surround-channel speakers from the same manufacturer, and you're in business.

The \$450 remaining in our \$3,000 budget will suffice for a source component. In most cases this will simply be a CD player, either a midrange single-disc model (most sound truly superb these days) or a five- or six-disc changer of just about equal quality. But at this price level, you can also select from the fast-growing and increasingly popular crowd of CD mega-changers holding 100, 150, or even 200 CD's. As before, a cassette deck is optional. About \$350 over budget will get you a remarkably fine-sounding, Dolby-S-equipped machine ideal for serious home recording, or the same coin would buy a flexible, two-cassette "dubbing" deck with very respectable performance.

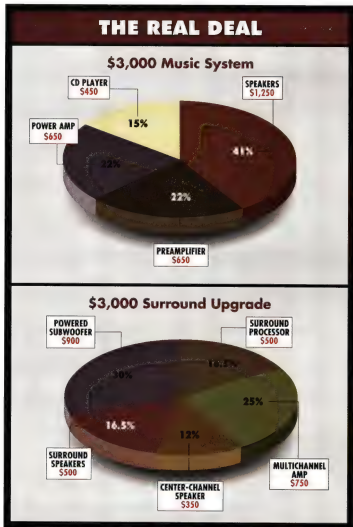
If you know from the outset that you'll soon be moving on to home theater, you may want to buy a powerful, top-of-the-line A/V receiver instead of separates. Even though you're ready to spend enough cash to cover a used Hyundai, a one-piece A/V receiver might still be your best bet. These combos are tough to beat for power, flexibility, ease of setup, and — especially — value. Furthermore, there is currently no more cost-effective route to Dolby Digital capability (see "Digital Alpha-Bits"). The same \$1,300 you'd spend on a preamp/power-amp duo will buy a next-to-flagship-model A/V receiver from most manufacturers, with a power rating of at least 100

watts for each front channel and 50 watts for each surround — as well as high-performance Pro Logic decoding and scads of other surround features, possibly even on-board Dolby Digital decoding.

Nonetheless, you might want to stick with separates if you're planning on upgrading in stages or if you are after the small gains in music reproduction that may come with discrete components. Upgrading the two-channel system we've sketched out would probably require an allowance of about \$1,250 for electronics: \$500 for an add-on surround processor that brings Dolby Pro Logic capability and

preamp-level multichannel outputs, and \$750 for additional amplification. The latter can take the form of a multichannel amplifier (with at least three channels for powering the three front speakers or the center speaker plus the two surround speakers), an additional stereo amp (where one channel feeds the center speaker and the other feeds the mono Pro Logic surround channel to the two surround speakers), or a combination of stereo and mono-block components.

As noted, any home-theater transformation requires both center- and surround-channel speakers and a powered subwoofer. The breakdown might



look like this: \$350 for a same-brand center speaker matched in both timbre and performance to the front left/right towers and \$500 for a complementary pair of specialized (usually dipole) surrounds. About \$900 is allotted for a high-quality powered subwoofer with a 12- or 15-inch driver, which should deliver bottom-octave rumble down to 25 Hz and below with impact that is little short of awesome.

## Shoot the Moon

### A \$15,600 A/V SYSTEM

When money is no object, you could easily spend six figures on a standard-setting, envelope-stretching, mind-altering A/V installation. Exactly how much is too much? Where do you cross the invisible line between enjoying life's hard-won rewards and succumbing to wretched overindulgence? Search me — this is STEREO REVIEW, not *The New Republic*. But I suspect that most shoppers spending money they've actually earned (as opposed to inherited) are likely to cry "Hold, enough!" somewhere between ten and twenty grand — a serious sum even by today's standards. Note that, unlike all the systems cited above, the following fantasia includes the whole enchilada,

with video sources and display components as well as audio gear.

For the speakers, begin with \$5,000. In this lofty range, several respected makers offer fully integrated, carefully matched home-theater suites comprising a left-center-right trio, a sophisticated, timbre-matched dipole surround-channel pair, and a big, powerful, earth-moving active subwoofer — all custom-designed for top performance with both digital and analog movie soundtracks as well as pure music. I'd go with one of these packages, possibly (though not necessarily) one with Lucasfilm's THX certification, rather than trying to mix and match different-brand speakers.

An appropriately high-end preamplifier/processor with THX Home Cinema and Dolby Pro Logic surround capabilities will add \$1,250, and a Dolby Digital add-on component will raise the ante another \$750, although some preamp/processors with both Dolby Pro Logic and Dolby Digital built in are beginning to appear on the market. Depending on the size of your home theater and the sensitivity of the speakers you've selected, a five- or six-output multichannel amplifier delivering 100 watts per channel should handle the load comfortably enough. But since these are hypothetical dollars, let's instead spring for the added flexibility (and coolness quotient) af-

forded by five compact mono-block amplifiers, which will tack on another \$1,500.

Even in a state-of-the-art media room such as this one, folks might want to listen to a proletarian program source like regular old radio now and again. About \$400 will buy a truly superb AM/FM tuner today, literally 95 percent of what the technology can offer at any price.

We've now spent \$3,900 on electronics — a king's ransom where I come from but next to nothing where money's no object. But just in case it's an object where you live, too, I'd be remiss not to point out that spending \$1,500 less on one of the three or four tiptop A/V receivers currently available would deliver the same functionality, dozens more features (ambience modes, automation, and on-screen displays), similar or identical power output, and very, very nearly the same performance. If there's a sonics gap between separates and flagship A/V receivers, it's probably to be found in the ultimate refinement and transparency of two-channel stereo reproduction. But we're talking here about nuances that many listeners will never be even vaguely aware of, much less care about to the tune of \$2,000.

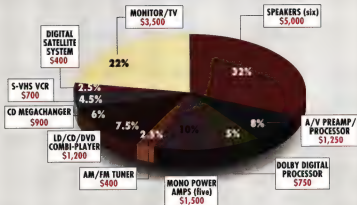
Now on to the A/V source gear. First, a toponotch 100- to 200-disc CD megachanger will run \$900, and since

the very best of these come extremely close to having state-of-the-art CD sound quality, why not? For video playback, you have got to start with a high-performance laser-disc player — get one that has the special RF output for Dolby Digital soundtracks. And while you're at it, you might as well budget for one of the upcoming models that will also play DVD movie discs. Cost: \$1,200.

It goes without saying that any A/V home theater will need a VCR, if for no other reason than to tape *Oprah* every day. If you're going to feed a secret vice like that, you might as well do it in S-VHS format, the best consumer video-recording option currently available. A good deck will set you back about \$700.

## SHOOT THE MOON

### \$15,600 A/V System



DVD and DD are the two latest digital abbreviations to trouble the dreams of home-theater nuts everywhere. The first stands for Digital Versatile Disc (a rather forced replacement for the original appellation, Digital Video Disc), the second for Dolby Digital. While neither new technology is going to revolutionize the field overnight or make any preceding system instantly obsolete, each will have significant impact on home entertainment in the near future and could well factor into buying decisions you make today.

Dolby Digital is a new home-theater surround-sound system, an all-digital format that involves five discrete, full-range channels plus a dedicated "low-frequency effects" (subwoofer) channel. That's a substantial gain over the current standard format, Dolby Surround, which has only four channels including a monaural, limited-bandwidth surround channel. In essence, DD brings home the multichannel digital sound heard today in most big-city, first-run movie houses.

It's perfectly possible that within three or four years Dolby Digital capability will have become standard in most A/V systems, much the way Dolby Pro Logic (a

playback-end enhancement of Dolby Surround) superseded plain-vanilla Dolby Surround decoding. For now, though, an add-on DD processor will run you about \$750 (possibly reaching \$500 by year's end), while A/V receivers with Dolby Digital built in inhabit just the top ranks and sell for \$1,200 or more.

The compromise solution adopted by many shoppers is a "Dolby Digital-ready" A/V receiver or preamp/processor. These models, which are fast trickling down to the more affordable reaches, do not include the DD decoding circuitry but supply the discrete six-channel input facilities required to easily hook up and operate an add-on processor at a later date. Otherwise, a DD-ready A/V receiver is no different from any other Pro Logic receiver.

To play DD-encoded laserdiscs — the only DD source that's widely available to consumers until the new DVD format gets rolling — you also need an updated laserdisc player with a special RF output to feed your decoder; virtually every new model now on the market includes this output. If your existing A/V system has five channels of amplification plus a

powered subwoofer, Dolby Digital won't require any further system expansion. But note that its enhanced surround-channel performance can usefully exploit higher-performance, wider-range speakers and more amplifier power if you make these available.

DVD's, which look just like audio CD's, carry movie-length audio/video programs with video quality that equals, and in some regards surpasses, that of laserdiscs. Most DVD movies will carry a Dolby Digital multichannel soundtrack for playback by the requisite DD hardware. You'll also get a Dolby Surround-encoded stereo soundtrack suitable for your Pro Logic A/V receiver or processor.

Most first-generation DVD players, all of which will play existing audio CD's as well, are expected to be priced between \$600 and \$1,000 when the machines reach stores early this year. So far only one manufacturer, Pioneer, is offering combination CD/DVD/laserdisc players, starting at \$1,200. Experience with the economies of scale suggests that if DVD enjoys relatively rapid, broad acceptance (by no means a certainty yet), these prices could easily be halved in a few years.

— D.K.

Let's not forget to earmark some bucks for a digital satellite dish and receiver. With the current price war raging at retail, \$400 should do the trick for the equipment, though you may have to ante up in advance for as much as a year's worth of service, depending on which system you choose (DSS, DISH, or another alternative). In terms of picture and sound quality (though not necessarily content), these small-dish systems currently offer about the best all-around A/V quality available, at least until the DVD ball gets rolling. And the price war makes them a great value, too. No cable for me.

Last, of course, comes the television, a department where bigger is indisputably better. Depending on the

size of the room and the seating distance, I would choose a 40-inch direct-view tube set or a 50- to 60-inch rear-projection TV/monitor. Either way, \$3,500 should cover it amply, though chiropractic therapy will be extra if you're foolish enough to try moving one of these without the help of Deathwish Piano Movers (a real company, by the way).

**T**hat pretty much concludes the hardware portion of our program. Once again, we'll remind you that these sample systems are only starting points and that the line-item ratios you finally apply to your own system will differ. Just the same, making out a system

budget is a good exercise that helps you focus your shopping goals and figure out a reasonable balance of expenditures.

Just don't take the budget you develop too seriously. Your shopping and auditioning may well throw into your path a component that seems off the charts financially but that you simply *must* have nonetheless. When you meet one of these in an A/V salon and it's love at first sight, my advice is at least to consider giving in (as long as you're not sacrificing your kid's college fund). Life is short, and such affairs of the heart, even for inanimate things, are relatively few and far between. We all deserve to enjoy one every now and again. □

# Home Theater Systems by Bell'Oggetti

Bell'Oggetti - the name means "beautiful objects" - offers the finest in furnishings for the home audio/video system. Unique, contemporary, innovative. Bell'Oggetti furniture is the crowning touch for any premium-quality component, and a complement to virtually any decor. Showing a distinct flair of Italian design. Bell'Oggetti offers a full line of home-entertainment furnishings, centering around furniture for large-screen televisions and extending through speaker stands, audio racks, and complete entertainment centers.

Bell'Oggetti also features a cable management system (CMS) for securely hiding power cords and interconnect cables.



▲ WU 810



▲ AVS 707



▲ AVS 790

AVS 780 ▼



## BELL'OGGETTI

HOME THEATER DESIGNS FOR LIVING

711 Ginesi Drive, Morganville, NJ 07751, Telephone : 908-972-1333, Telefax: 908-536-6482

# 1997 EQUIPMENT BUYING GUIDE

Selecting stereo and home-theater equipment has never been more thrilling — or more intimidating. With all the new technologies and gear available today, where do you begin?

Well, you can start with STEREO REVIEW's 1997 Equipment Buying Guide. Here you'll find components

from all the key categories, including CD players and changers, home recording equipment, receivers, amplifiers, preamps, integrated amps, tuners, and, of course, speakers, ranging from the tiniest bookshelf models to gargantuan monoliths. And if equipping a new home theater is your aim, you'll find A/V components listed throughout as well as a section just for surround-sound processors. While we can't list every component from every manufacturer, this sampling contains well over 1,200 current products and more than 180 brand names. (Please note that the absence of a particular component or manufacturer in no way reflects on its quality.)

Product information is provided by the manufacturers and includes pertinent features, technical specifications, and suggested retail prices (actual selling prices may vary). You'll find an abbreviation key on page 125 to help you interpret the descriptions, and further information can be obtained from the manufacturers — there's a directory with addresses and phone numbers on page 126. Enjoy!



## ACURUS

## ACD11 CD Player

1-bit D/A converter. Features glass optics to focus laser; steel chassis suspended on air cushion; arm suspension utilizing 3 layers of microcellular elastomer. Coaxial digital output. Random/repeat play; defensible display lighting; programmable remote control. FR 5 Hz-20 kHz  $\pm 0.3$  dB; THD 0.005%; S/N 100 dB; dynamic range 92 dB; ch sep 88 dB. 17 x 5 x 11 in; 20 lb. \$899

## ADCOM

## GCD-700 5-Disc CD Changer

Dual 20-bit Burr-Brown ladder-type D/A converters. 5-disc carousel. Features dual-transformer power supply; Class A analog output circuitry. Fixed- and variable-level RCA outputs; coaxial digital output. Selectable digital-domain phase reverse; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB; THD 0.005%; S/N 100 dB. 17 x 4 1/4 x 16 1/2 in; 15 lb. \$700

## AMC

## CD6 CD Player

1-bit D/A converter. Features metal-oxide resistors; Philips transport and laser assembly. Coaxial and fiber-optic digital outputs. Remote control. \$599

## CDS CD Player

Balanced 1-bit MASH D/A converter. Features high-grade components; DC coupling through out signal path. Coaxial digital output. Remote control. \$299

## ARCAM

## Alpha 8 CD Player

1-bit PWM D/A converter; 24-track programming; disc, track, program, A/B repeat play; remaining-time display for disc or current track; fixed-level analog outputs; coaxial digital output; includes remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB; THD 0.005%; S/N 105 dB. 9 lb. \$949

Alpha 7. As above but with multilevel digital-sigma D/A converter. 8 lb. \$649

## AUDIO ALCHEMY

## DDS III CD Player

1-bit D/A converter. Features Sony-based engine; concentric-chassis design to isolate mechanism and controller mechanically and electrically; digital tracking servo; 18-bit D/A converter resolution; detachable AC cord with integrated line filtering. Analog outputs; buffered digital output. Remote control. \$699

## AUDIO RESEARCH

## CD2 CD Player

Philips CD-ROM drive; 3-beam laser pickup; servo/signal/data microprocessors; digital jitter elimination; regulated power supply. BNC coaxial, AES/EBU XLR, and Toslink standard digital outputs; balanced-XLR and unbalanced-RCA analog outputs. Track programming; skip/scan; random play; repeat; remote control. AT&T ST glass fiber-optic digital output optional. FR 0.1 Hz-20 kHz  $\pm 0.2$  dB; S/N 95 dB. 19 x 5 1/4 x 11 1/4 in; 16 lb. \$3,495

## BOSE

## Lifestyle 901 6-Disc CD Changer System

Complete system with 6-disc CD changer; AM/FM tuner; 100-W/ch amp; two speakers, each

with nine full-range drivers. Features integrated signal processing; active electronic EQ; RF remote control. Black acrylic speakers 21 x 31 x 13 in; brushed aluminum Music Center. \$4,200

## Lifestyle 25 6-Disc CD Changer System

Complete system with 6-disc CD changer; AM/FM tuner; subwoofer with two 5 1/4-in woofers; five pivoting dual-cube satellites with one magnetically shielded 2 1/2-in wide-range driver per cube; amp rated at 80 W x 1 (subwoofer) + 40 x 5 (satellites). Features dynamic EQ; integrated signal processing; Videostage surround decoding circuitry. Two-room expansion capability; RF remote control. Subwoofer and satellites in black or white; brushed aluminum CD/tuner module. Subwoofer 23 1/2 x 14 x 7 1/2 in; satellite 3 x 6 1/4 x 4 3/4 in. \$2,600

## Lifestyle 20 6-Disc CD Changer System

Complete system with 6-disc CD changer; AM/FM tuner with 30 presets; amp rated at 100 W x 1 (subwoofer) + 50 x 2 (satellites); subwoofer with two 5 1/4-in drivers; two pivoting dual-cube satellites with one magnetically shielded 2 1/2-in driver per cube. Features dynamic EQ. Two-room expansion capability; RF remote control. Black or white. Subwoofer 14 x 23 1/2 x 7 1/2 in; satellite 2 1/4 x 4 1/2 x 3 1/4 in. \$2,500

## Lifestyle 12 CD System

Complete system with CD player; AM/FM tuner with 20 presets; amp rated at 80 W x 1 (subwoofer) + 40 x 5 (satellites); subwoofer with two 5 1/4-in woofers; five dual-cube satellites with one 2 1/2-in driver per cube. Features dynamic EQ. Video stage surround decoding. RF remote control. Black veneer subwoofer, black or white satellites. Subwoofer 7 1/2 x 23 x 14 in; satellite 3 x 6 1/4 x 4 3/4 in. \$2,200



California Audio Labs CL-10 changer

## CALIFORNIA AUDIO LABS

## CL-10 5-Disc CD Changer

20-bit D/A converter. Features 5-disc digital servo transport; HDCD filter/decoder; power supplies; discrete FET analog stage. Coaxial and AES/EBU digital outputs. Remote control. Custom performance software optional. FR 5 Hz-22 kHz  $\pm 0.1$  dB; THD 0.005%; S/N 95 dB; dynamic range 107 dB; ch sep 92 dB at 1 kHz. \$1,995

## Icon MkII Power Boss CD Player

20-bit D/A converter. Features HDCD filter/decoder; power supplies; digital servo transport. Coaxial digital output. Remote control. FR 20 Hz-20 kHz  $\pm 0.02$  dB; THD 0.005%; S/N 95 dB; dynamic range 107 dB; ch sep 91 dB at 1 kHz. \$1,445

## Icon MkII CD Player

18-bit D/A converter. Features digital servo transport; discrete FET analog stage. Coaxial digital output. Remote control. Fiber-optic digital output optional. FR 10 Hz-20 kHz  $\pm 0.2$  dB; THD 0.005%; S/N 95 dB; dynamic range 105 dB; ch sep 91 dB at 1 kHz. \$995

## DX-1 CD Player

1-bit delta-sigma D/A converter. Digital-servo transport; discrete FET analog stage. Coaxial digital output. Remote control. FR 10 Hz-20 kHz  $\pm 0.2$  dB; THD 0.007%; S/N 91 dB; dynamic range 90 dB; ch sep 86 dB. \$595

## CARVER

## SDA-360 5-Disc CD Changer

Dual 1-bit D/A converters. Features 3-beam laser pickup. Fiber-optic digital output. Tape edit; 3 random-play and 4 repeat modes; 30-track programming; removable rack handles; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB; THD 0.004%; S/N 100 dB. 17 x 4 x 16 1/2 in; 15 lb. \$399

## CREEK

## CD42 CD Player

1-bit delta-sigma D/A converter. Features 3-beam linear laser and loader assemblies; separate power supplies for transport and D/A-converter sections; steel transformer with separate windings; digital control circuitry; modular upgradeable design. AES/EBU digital output. Gold-plated analog RCA outputs. Pause; track skip; back-bit LCD; remote control. FR 4 Hz-20 kHz  $\pm 0.5$  dB; THD 0.03% at 0 dB; S/N 90 dB; dynamic range 100 dB; ch sep 100 dB at 1 kHz. 16 1/2 x 3 1/2 x 11 1/2 in; 9 lb. \$1,095

## DENON

## DCD-S1 CD Player

Four 20-bit D/A converters. Features top loading; disc stabilizer; Alpha processor for 20-bit resolution; linear slide motor; aluminum sand-cast frame; brushless DC spindle motor; AES/EBU digital output; coaxial and fiber-optic digital outputs; balanced and unbalanced analog outputs. Remote with volume control. \$5,000

## LA-3500 Combi-Player

20-bit D/A converter. Plays CD's and laser-discs. Features 8-bit digital-field memory for still images; 3-line-correlation digital Y/C separation; digital time-base correction; brushless direct-drive motor; digital servo processor; glass lens laser. Dolby Digital (AC-3) RF output. Dual-side play. \$2,200

## DCD-S10 CD Player

Four 20-bit D/A converters. Features Alpha processor for 20-bit resolution; linear slide motor; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced and unbalanced analog outputs. Remote with volume control. \$1,600

## DCD-3000 CD Player

Four 20-bit D/A converters. Alpha processor for 20-bit resolution; linear slide motor; center-mount transport; motor-driven volume control. Coaxial and fiber-optic digital inputs and outputs; balanced-XLR and unbalanced-RCA outputs. Peak search; tape edit; fade in/out; random play; repeat; index search; 20-track programming; remote with volume control. \$1,000

## LA-2300 Combi-Player

Plays CD's and laserdiscs. Independent CD-playback tray; CD-direct switch to disable video circuitry. Dolby Digital AC-3 RF output. S-video output. On-screen displays. \$700

## CD Changers

## DN-1200F/C 200-Disc CD Changer

Dual 20-bit D/A converters. Two 100-disc



mechanisms. Features 20-bit digital filter; switchable RS-232C/RS-422A computer interface. Comprises DN-1200F changer and DN-1200C controller. Balanced AES/EBU outputs, unbalanced RCA outputs. Ability to create and label custom programs; memory for six 100-track programs; memory for CD grouping with naming; random play; repeat; remote control. Changer 17 1/2 x 9 1/4 x 18 1/2 in. Controller 17 1/2 x 3 1/4 x 10 1/2 in. FR 2 Hz-20 kHz; S/N 110 dB; THD 0.0025%; dynamic range 100 dB; ch sep 105 dB at 1 kHz .....\$4,000



**Denon DCM-360 changer**

#### DCM-560 5-Disc CD Changer

Two 20-bit D/A converters. 5-disc carousel. Features Alpha processor for 20-bit resolution; D/A converters hand tuned to eliminate zero-cross distortion errors; motor-driven volume control; vibration-resistant chassis; ability to change up to four discs while one plays. Coaxial digital output. Bidirectional carousel rotation; favorite-track memory for 100 discs; synchro play with compatible cassette decks; 3 random-play modes; 5 repeat modes; 20-track programming; direct track access from front panel or remote; remote control .....\$650

**DCM-460.** As above, without motor-driven volume control or vibration-resistant chassis .....\$450

#### DCM-360 5-Disc CD Changer

20-bit D/A converter; 5-disc carousel. Alpha processor for 20-bit resolution. 20-bit 8x-over-sampling digital filter; 20-track program play; 3-mode random playback; 5-way repeat; digital attenuator (volume control); remote control .....\$319

#### DUAL

##### CD5150 CD Player

16-bit D/A converter. 20-track programming; remote control. S/N 100 dB .....\$555

##### CD1070 CD Player

Dual 18-bit D/A converters. 16-track programming; remote control. S/N 90 dB .....\$345

#### DYNACO

##### CDV-1 Tube CD Player

1-bit Bistram D/A converter. Two 6DJ8 vacuum tubes in output stage; Philips loading and 3-beam-pickup mechanisms. Variable output level. FR 20 Hz-20 kHz  $\pm 0.5$  dB; THD 0.01%; S/N 96 dB; dynamic range 90 dB; ch sep 85 dB at 1 kHz. 17 1/2 x 3 3/4 x 13 in.; 17 lb. ....\$699

#### ENLIGHTENED AUDIO DESIGNS

##### CD-1000 Series III CD Player

1-bit D/A converter. Features HDCD filter/decoder; dual-differential D/A conversion; stabilized platter mechanism. Fixed analog output; coaxial digital output. Upgradeable design; track remaining-time display; 24-track programming; random play; remote control. FR 0-20 kHz  $\pm 0.1$  dB; THD 0.001%; S/N 100 dB .....\$1,995

#### FISHER

##### Studio 150 DAC-1506 150-Disc CD Changer

Dual 1-bit D/A converter. 150-disc auto-load mechanism. 2 RCA line outputs; headphone jack and volume control. 80-track programmability; can change 149 discs while one plays; 14 preset music categories; 2-speed disc and category search; dual-mode random play; 2-line 8-character alphanumeric display; bidirectional radial transport; 28-key shuttle remote control. THD 0.03%; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB. 16 1/2 x 7 1/4 x 18 in.; 18 lb. ....\$430

##### Studio 60 DAC-6006 60-Disc CD Changer

1-bit D/A converter. 60-disc manual-load mechanism. 2 RCA line outputs. 48-track programmability; 7 preset music categories; dual-mode random play; 8-character alphanumeric display; category and subcategory programming and playback; bidirectional radial transport; 28-key remote control. THD 0.03%; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB. 16 1/2 x 7 1/4 x 17 1/2 in.; 18 lb. ....\$330

##### Studio 24 DAC-2406 24-Disc CD Changer

1-bit D/A converter. 24-disc manual-load mechanism. 2 RCA line outputs. 48-track programmability; 7 preset music categories; dual-mode random play; 8-character alphanumeric display; category and subcategory programming and playback; bidirectional radial transport; 23-key remote control. THD 0.03%; S/N 100 dB; dynamic range 90 dB; ch sep 80 dB. 16 1/2 x 7 1/4 x 15 1/2 in.; 15 lb. ....\$300

#### HARMAN KARDON

##### FL8450 5-Disc CD Changer

3D Bistram D/A converter. Front-loading 5-disc carousel. 20-bit digital filter; dual-differential analog-output section with discrete circuitry. Optical digital output. Can change 4 discs while one disc plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control .....\$399

##### FL8300 5-Disc CD Changer

3D Bistram D/A converter. Front-loading 5-disc carousel. Can change 4 discs while one disc plays; 3 repeat modes; 32-track programming; random play; intro scan; music calendar; remote control .....\$329

##### HD710 CD Player

3D Bistram D/A converter. 20-bit digital filter; low-negative-feedback output stage; digital output; 4x-over-sampling; 3 repeat modes; programmable and random play; intro scan; music calendar; headphone-level control; remote control. Dynamic range 95 dB; ch sep 95 dB .....\$299

#### JVC

*The following feature fourth-order noise shaping.*

##### XLMC302 101-Disc CD Changer

1-bit D/A converter. 100-disc module and separate controller with single-disc tray. Features 3-beam laser pickup. Daisy-chain connection for play and control of two XLMC1 add-on transports; 10 user files; delete file; remote-disc title index and search; 300-disc random play; 4 repeat modes; direct access; resume function; security door lock; delete play; 32-track programming; intro scan; 300-disc title memory; continuous play; 20-track music calendar; fluorescent display; CompuLink remote-control compatibility; remote control with LCD. THD 0.0025%; S/N 107 dB; dynamic range 99 dB .....\$870

##### XLMS5D 7-Disc CD Changer

1-bit D/A converter. 6-disc magazine plus single-disc tray. Features optical digital output; headphone output with volume control; 32-track programming; auto/manual search; jog dial for input of up to 192 titles; disc/title search; 4 repeat modes; front-panel direct-disc access; 7-disc continuous play; 20-track program chart; fluorescent display; CompuLink remote control. THD 0.0025%; S/N 108 dB; dynamic range 99 dB .....\$330

##### XLMA18BK 7-Disc CD Changer

1-bit D/A converter. 6-disc magazine plus single-disc tray. Features independent suspension system; servo system. 32-track programming; auto/manual search; auto power-on/off eject; 4 repeat modes; front-panel direct-disc access; resume function; continuous play; 20-track program chart; fluorescent display; intro scan and remote control; 48-disc title memory and title input jog dial. THD 0.0025%; S/N 107 dB; dynamic range 99 dB .....\$280

**XLMA18BK.** As above, with headphone jack but without 48-disc title memory or title-input jog dial .....\$260

##### XLF252BK 5-Disc CD Changer

1-bit D/A converter. Front-loading 5-disc carousel. Features independent suspension system; disc-stabilizing clamping; servo system. Can change 4 discs while one disc plays; auto/manual search; front-panel direct-disc access; continuous play; random play; 4 repeat modes; 32-track programming; fluorescent display; remote control. THD 0.0022%; S/N 107 dB; dynamic range 98 dB .....\$220

##### XLV282BK CD Player

1-bit D/A converter. Features independent suspension system; servo system; disc-stabilizing clamping. Headphone jack with volume control. Front-panel direct track access; 4 repeat modes; auto and programmed edit functions; auto power-on/off eject; 32-track programming; auto/manual search; Dynamic Detection Recording Processor; 15-track music calendar; CompuLink remote-control compatibility; remote control with direct access. THD 0.0025%; S/N 106 dB; dynamic range 98 dB .....\$190

#### KENWOOD

##### DP-12070 100-Disc CD Changer

Dual 1-bit D/A converters. Two 50-disc vertical-load trays. Features switchable 16-MB buffer for continuous play during disc transitions; 3rd-order noise shaping. Computer keyboard input for creating title and artist disc-name file; first-letter disc-name search; 7 factory-set and 3 user-set music-type files; 30-track best-selection memory from any combination of discs; interfaces with DP-R6070 CD changer. 32-track programming; 3 random-play modes; 20-track music calendar; dot-matrix display; remote control. Video CD adaptor optional .....\$600

##### DP-11070 100-Disc CD Changer

Dual 1-bit D/A converters. Two 50-disc vertical-load trays. Features 3rd-order noise shaping. Ability to change discs in one 50-disc tray while disc in second tray plays. 3 random-play modes; one-touch recording with compatible cassette decks; ability to link up to 3 units; time edit; 32-track programming; 20-track music calendar; remote control .....\$400

##### DP-R6080 5-Disc CD Changer

Dual 1-bit D/A converters. 5-disc carousel. Fea-

tures distortion reduction circuitry. Gold-plated headphone jack with volume control; optical digital output (Toslink). Ability to change 4 discs while one plays; 100-disc program memory; one-touch record with compatible cassette decks; random play; 30-track programming; audible track search; timer play; 20-track music calendar; remote control. \$300  
**DP-R5080.** As above, without 100-disc program memory and Toslink output. \$250



Linn Mimik player

## LTNN

### Karik CD Player

1-bit delta-sigma D/A converter. Features servo transport; screened circuitry; replaceable laser pickup. 2 RCA output pairs; BNC and fiber-optic digital outputs; remote-control jack for switching of other Linn components or multi-room use. Includes switch-mode power supply; upgradable via software. \$3,595

### Mimik CD Player

1-bit delta-sigma D/A converter. Features replaceable laser pickup. 2 RCA output pairs; BNC digital output; remote-control jack for switching of other Linn components or multi-room use. \$1,595

## LUXMAN

### D-500 CD Player

18-bit D/A converter. Features top-loading design; CDM-3 pickup mounted on swing arm; 5 independent power supplies; antiresonance/antivibration chassis with aluminum top panel and wood side panels; separate mechanical, electronic, electric, and signal-handling sections. Fixed- and variable-level analog outputs; coaxial digital output. FR 2 Hz-20 kHz  $\pm 0.5$  dB; THD 0.004% at 1 kHz; S/N 105 dB; dynamic range 102 dB; ch sep 110 dB. \$5,000

### D-375 CD Player

1-bit delta-sigma D/A converter. Features motor-driven volume control; line-phase sensor. Fiber-optic digital output; system bus connection. Digital fade out; tape edit; 24-track programming; synchro play with compatible cassette decks; random play; repeat; auto scan; 20-track music calendar; timer play; fluorescent display with 3 brightness levels; remote control. FR 2 Hz-20 kHz  $\pm 1$  dB; THD 0.004% at 1 kHz; S/N 105 dB; dynamic range 98 dB; ch sep 100 dB. \$795

### D-322 CD Player

1-bit D/A converter. Features floating pickup suspension; metal chassis and front panel. 20-track programming; auto edit/pace; random play; repeat; remote control. FR 5 Hz-20 kHz  $\pm 1$  dB; THD 0.003% at 1 kHz; S/N 105 dB; dynamic range 100 dB; ch sep 103 dB. 17 1/2 x 4 x 11 in; 9 lb. \$395

## MARANTZ

### CD-17 CD Player

Dual-differential 1-bit Bistream D/A converters. Features CDM-12.1 3-beam holographic mechanism; Philips integrated digital servo controller with demodulator/decoder. Analog outputs: Toslink fiber-optic and coaxial digital outputs. Track scan; repeat; index play; display dimmer; tape edit; peak search; remote control. FR 5 Hz-20 kHz  $\pm 0.2$  dB; THD 0.002%; S/N 104 dB; dynamic range 97 dB; ch sep 98 dB. 18 x 3 3/4 x 12 in; 13 lb. \$1,200

### LV-520 Combi-Player

1-bit Bistream D/A converter. Plays CD's and laserdiscs. Features CD-direct mode with separate CD tray in center of laserdisc drawer; 3-line Y/C separator with digital time-base corrector. Dolby Digital (AC-3) RF output; Toslink optical digital output; 1 S-video and 2 composite-video outputs; 2 pairs audio outputs. Dual-side play; 6-speed variable forward/reverse; last-position video memory; 7 repeat modes; theater mode; defeatable on-screen displays; override of videodisc stop codes; defeatable fluorescent display; remote control with shuttle function. FR 20 Hz-20 kHz  $\pm 0.1$  dB; THD 0.002%; S/N 114 dB; dynamic range 98 dB. 17 x 5 1/2 x 17 1/2 in; 18 lb. \$800

### CC-67 5-Disc CD Changer

1-bit Bistream D/A converter. 5-disc carousel. Features CDM-12 laser mechanism; 2nd-order noise shaping; OFC power transformer windings; quick play mechanism. Coaxial digital output; analog output. Change 3 discs while one plays; random play/repeat; peak search; tape edit; volume control; fade-in/out function; remote control. FR 20 Hz-20 kHz  $\pm 0.2$  dB; THD 0.0025%; S/N 110 dB; dynamic range 96 dB; ch sep 102 dB. 3-yr parts-and-labor warranty. 17 x 4 1/4 x 14 1/4 in; 16 lb. \$400

### CD-67 Mk II CD Player

Dual 1-bit delta-sigma Bistream D/A converters. Features CDM-12 laser mechanism with 3-beam laser; proprietary analog-stage op-amp combining discrete output circuit in integrated package; 4th-order noise shaping; digital de-emphasis and muting; digital drive servo. Gold-plated analog output; coaxial and fiber-optic digital outputs. Tape edit; peak search; 30-track programming; display with dimmer; remote with volume control. FR 5 Hz-20 kHz  $\pm 0.5$  dB; THD 0.0025%; S/N 104 dB; dynamic range 96 dB; ch sep 102 dB. 16 1/2 x 4 x 12 in. \$400

### Slim Series CD-1020 CD Player

1-bit delta-sigma Bistream D/A converter. Features 4th-order noise shaping. Analog and Toslink digital outputs. Normal/delete track programming; tape edit with fading; auto peak-level search; track scan; 3 repeat modes; random play; remote control. Compact chassis; hinged titanium front panel conceals controls. FR 5 Hz-20 kHz  $\pm 0.5$  dB; THD 0.005%; S/N 102 dB; dynamic range 96 dB; ch sep 100 dB. 16 1/2 x 3 x 12 1/4 in; 9 lb. \$400

### CC-47 5-Disc CD Changer

1-bit Bistream D/A converter. 5-disc carousel. Features CDM-12 laser mechanism; 2nd-order noise shaping. Coaxial digital output. Ability to change 3 discs while one plays; 32-track programming; random play; repeat; tape edit; peak search; variable output level; remote control. FR 5 Hz-20 kHz  $\pm 0.5$  dB; THD 0.0025%; S/N 106 dB; dynamic range 96 dB; ch sep 100 dB. 17 1/2 x 4 1/4 x 15 in. \$300

## MARK LEVINSON

### Model 39 CD Player

20-bit D/A converter. Features all-metal disc-drawer mechanism. Variable-level balanced and unbalanced analog outputs; digital input and output. Remote control. \$5,995

## MCINTOSH

### MLD7020 Combi-Player

Dual 1-bit Bistream D/A converters. Plays CD's and laserdiscs. Digital noise reduction; digital video processing. Dual-side play; remote control. \$3,200

### MCD7009 CD Player

Dual 1-bit Bistream dual-differential D/A converters. 20-bit digital filter; vibration-free rigid disc clamping; CD-size die-cast-aluminum disc turntable; remote control. \$2,750

## MELOS

### CD-T Bit Tube CD Player

Features pure Class A vacuum tube analog output section. \$1,895

## MERIDIAN

### Model 508 CD Player

Precision reclocked digital outputs for reduced jitter. SPDIF coaxial and fiber-optic digital outputs; unbalanced and balanced XLR connectors. 8-character alphanumeric display; previous and next track; pause; full remote control with Meridian system remote. Includes basic remote. 12 1/2 x 3 1/2 x 13 in. \$2,895

### Model 506 CD Player

SPDIF coaxial and EIAJ fiber-optic digital outputs; unbalanced analog output. 8-character alphanumeric display; pause; previous and next track; full remote control via Meridian system remote. Includes basic remote. 12 1/2 x 3 1/2 x 13 in. \$1,695

## MITSUBISHI

### M-V7057 Combi-Player

Dual 1-bit D/A converters. Plays CD's and laserdiscs. Features 3-line digital comb filter; digital time-base correction; digital frame memory. Dolby Digital (AC-3) RF output; 2 stereo audio outputs; 2 S-video Y/C outputs; optical digital output; coaxial digital output; 2 video outputs. CD-Direct tray; on-screen display system; 24-segment programming; random program; program during play; scan; CD auto-edit for cassette length; jog/shuttle remote with shuttle control. FR 4 Hz-20 kHz  $\pm 0.5$  dB; THD 0.0018% at 1 kHz; S/N 116 dB; dynamic range 99 dB. 16 x 5 1/2 x 17 1/2 in; 19 lb. \$1,099

### M-V6027 Combi-Player

Pulseflow 1-bit D/A converter. Plays CD's and laserdiscs. Features 3-line digital comb filter; digital time-base correction; digital frame memory. Microphone input; Dolby Digital (AC-3) RF output; 2 stereo audio outputs; 1 S-video Y/C output; 2 video outputs. CD-Direct tray; on-screen display system; absolute elapsed-time and frame; random program; scan; one-touch karaoke; digital echo; search by time; remote with shuttle control. FR 4 Hz-20 kHz  $\pm 0.5$  dB; THD 0.0019% at 1 kHz; S/N 116 dB; dynamic range 99 dB. 17 x 5 1/2 x 4 1/2 in; 16 lb. \$649

### M-CD500 5-Disc CD Changer

1-bit D/A converter. 5-disc carousel. 18-bit/8x-

oversampling digital filter; 3-pole analog filter. Direct track access; skip and search; 4 discs accessible while one plays; 40-track program memory; 20-track music calendar; 6 repeat modes; intro scan; random play. FR 4 Hz-20 kHz  $\pm 1$ , -0.1 dB; THD 0.01%; S/N 97 dB; dynamic range 96 dB. 17 1/4 x 4 1/2 x 1 1/2 in. ....\$349

## NAD

### Model 514 CD Player

1-bit dual MASH D/A converter. Features DC coupling; no capacitors used in signal path; 4x-oversampling linear-phase digital filter; 5-pole active analog filter design. Digital output. Remote control; NAD Link. THD 0.002%; dynamic range 98 dB; ch sep 100 dB at 1 kHz. 17 1/4 x 3 3/4 x 1 1/2 in; 9 lb. ....\$499

### Model 523 5-Disc CD Changer

1-bit Bitstream D/A converter. 5-disc carousel. Features high-speed access to single disc; 8x-oversampling linear-phase digital filter; 5-pole active analog filter design. Ability to change two discs while one plays. THD 0.003%; dynamic range 90 dB; ch sep 90 dB at 1 kHz. 17 1/4 x 4 1/4 x 1 1/2 in; 14 lb. ....\$399



### NAD Model 512 player

### Model 512 CD Player

1-bit MASH D/A converter. Features DC coupling; 4x-oversampling linear-phase digital filter; 5-pole active analog filter design. Digital output. Remote control; NAD Link. THD 0.0025%; dynamic range 98 dB; ch sep 100 dB at 1 kHz. 17 1/4 x 3 3/4 x 1 1/2 in; 10 lb. ....\$349

### Model 510 CD Player

1-bit Bitstream D/A converter. Separate digital, audio, and control IC's; independent power regulators for digital and analog stages; 4-pole active analog filter design. THD 0.004%; dynamic range 98 dB; ch sep 110 dB at 1 kHz. 17 1/4 x 3 3/4 x 1 1/2 in; 9 lb. ....\$249

## NAIM

### NA-CD5 CD Player

16-bit D/A converter. Separate transport and power supply; top loading; remote control. FR 10 Hz-18 kHz  $\pm 0.1$  dB. ....\$7,500

### NA-CD2 CD Player

16-bit D/A converter. Front loading design. Remote control. ....\$4,100

### NA-CD3 CD Player

Front loading. Remote control. ....\$1,900

## NAKAMICHI

The following feature Nakamichi's MusicBank 7-disc internal stocking mechanism.

### MB-1s 7-Disc CD Changer

Dual hand-selected 20-bit D/A converters. Features 18-dB/oct Bessel analog low-pass filter.

Gold-plated analog outputs; coaxial digital output; headphone jack with volume control; system remote jack. Direct access; 50-track programming; random play; repeat track; remaining-time, and total-time displays; music calendar; system remote-control compatibility. FR 5 Hz-20 kHz  $\pm 0.5$  dB; THD 0.0035% at 1 kHz; S/N 100 dB; dynamic range 100 dB; ch sep 100 dB. 17 x 3 3/4 x 1 1/2 in. ....\$800

MB-2s. As above, but with dual hand-selected 18-bit D/A converters. THD 0.004% at 1 kHz; S/N 96 dB; dynamic range 92 dB; ch sep 90 dB. ....\$600

### MB-3s 7-Disc CD Changer

Dual 18-bit D/A converters. Features 18-dB/oct Bessel analog low-pass filter. Direct disc/track access; 50-track programming; random play; repeat track; remaining-time, and total-time displays; music calendar; system remote-control compatibility; remote control. FR 5 Hz-20 kHz  $\pm 0.5$  dB; THD 0.006% at 1 kHz; S/N 96 dB; dynamic range 90 dB; ch sep 90 dB at 1 kHz. 17 x 3 3/4 x 1 1/2 in. ....\$500

### MB-4s 7-Disc CD Changer

Dual 16-bit D/A converter. 18-dB/oct Bessel analog low-pass filter; direct disc/track access; 50-track programming; random play; repeat; music calendar; track and total-time displays; system remote-control compatibility; remote control. FR 10 Hz-20 kHz  $\pm 0.5$  dB; THD 0.035% at 1 kHz; S/N 87 dB; dynamic range 87 dB; ch sep 78 dB. 16 1/4 x 3 3/4 x 1 1/2 in. ....\$400

## NIKKO

### NCDP19SR CD Player

16-bit D/A converter. 21-track programming; intro scan; repeat; remote control. FR 20 Hz-20 kHz  $\pm 1$  dB; THD 0.08%; S/N 80 dB. ....\$139

## ONKYO

*Next-key function refers to the ability to select the next track to play without interrupting the currently playing track. All models are compatible with Onkyo's RI-system control.*

### Integra DX-7911 CD Player

Dual 1-bit D/A converters. Features AEI Transformer; modular classic construction; linear motor actuator; motor-driven volume control. Optical/coaxial digital output; fixed/variable output; headphone jack with volume. Next selection; peak search; memory reverse; time edit; fade out; 5-mode repeat; 20-track programming. THD 0.0025%; S/N 110 dB; dynamic range 100 dB. 17 1/4 x 5 1/4 x 1 1/2 in; 23 lb. ....\$1,200

### Integra DX-C909 6-Disc CD Changer

Dual 1-bit D/A converters. 6-disc carousel. Features copper-plated chassis. Fixed- and variable-level analog outputs; fiber-optic digital output; headphone jack with volume control. 3 discs can be changed while one plays; program reverse; peak search; 40-track programming; random play; 6 repeat modes; next-selection function; 20-track music calendar; RI-system cassette-deck compatibility; remote control; motor-driven volume control. FR 2 Hz-20 kHz; THD 0.0028%; S/N 106 dB; dynamic range 98 dB; ch sep 92 dB at 1 kHz. 18 x 5 1/2 x 17 in; 20 lb. ....\$689

### DX-C530 6-Disc CD Changer

Dual 1-bit D/A converters. 6-disc carousel. 3 discs can be changed while one plays; random play; 40-track programming; next-selection function; 6 repeat modes; 40-track music calendar;

dar; fluorescent display; RI-system cassette-deck compatibility; 240-disc music file; remote control. FR 2 Hz-20 kHz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1 kHz. 18 x 4 3/4 x 1 1/2 in; 17 lb. ....\$349

### DX-330 6-Disc CD Changer

Dual 1-bit D/A converters. 6-disc carousel. 3 discs can be changed while one plays; synchro play with compatible cassette decks; 40-track programming; random play; 6 repeat modes; next-selection function; 40-track music calendar; RI-system cassette-deck compatibility; remote control. FR 2 Hz-20 kHz; THD 0.004%; S/N 96 dB; dynamic range 96 dB; ch sep 90 dB at 1 kHz. 18 x 4 3/4 x 1 1/2 in; 17 lb. ....\$299

### DX-7210 CD Player

Dual 1-bit D/A converters. Features synchro play with compatible cassette decks. Headphone jack with volume control. 20-track programming; 3 repeat modes; 20-track music calendar. THD 0.004%; FR 5 Hz-20 kHz; S/N 100 dB; dynamic range 96 dB; ch sep 90 dB at 1 kHz. 18 x 4 3/4 x 1 1/2 in; 12 lb. ....\$219

## OPTIMUS BY RADIO SHACK

### CD-100 100-Disc CD Changer

1-bit D/A converter. 4 vertical 25-disc racks. Personal file memory; auto digital level control; ability to remove 3 racks without interrupting play of disc in 4th rack; direct track access; 32-track programming; synchro play with compatible cassette decks; random play; track, disc, and program repeat; last-disc memory; remote control through select Optimus receivers; remote control. Includes folder for liner notes. 16 1/2 x 7 1/2 x 1 1/2 in. ....\$400

### CD-8300 51-Disc CD Changer

1-bit D/A converter. 2 vertical 25-disc racks plus single-disc slot. Optical digital output; headphone jack. Personal file memory; random play; repeat play; intro scan; direct access; last-disc memory; memory hold; remote control. 16 1/2 x 7 1/2 x 1 1/2 in. ....\$300

### CD-8200 25-Disc CD Changer

1-bit D/A converter. Optical digital output. Personal file memory; random play; repeat play; intro scan; direct access; last-disc memory; memory hold; remote control. 16 1/2 x 7 1/2 x 1 1/2 in. ....\$250

### CD-7300 6-Disc CD Changer

6-disc magazine. Headphone jack with volume control. Auto digital level control; magazine labeling with one of 6 style names for up to 10 magazines; 32-track programming; nonvolatile memory for programmed/deleted tracks while magazine is in changer; highlight scan; 3 repeat modes; random play; delete play; last-disc memory; tape edit; digital fade; direct track access; synchro play with compatible cassette decks; fluorescent display; remote control. Can also be controlled through remote provided with select Optimus receivers. ....\$240

## PANASONIC

### LX-900 Combi-Player

1-bit MASH D/A converter. Plays CD's and laserdiscs. Features one-spindle brushless drive motor; digital time-base corrector; 8-bit digital-field memory for CLV/CAV/CDV special effects; digital comb filter; digital servo control; digital noise canceling; digital field-

noise reduction. Fiber-optic digital output; S-video output; headphone jack with volume control. Dual-side videodisc play; 7 repeat modes; on-screen displays; jog/shuttle control; remote control. FR 4 Hz-20 kHz; THD 0.0023%; S/N 115 dB; dynamic range 96 dB. 17 x 5 x 16 1/2 in. \$1,100

#### XX-K780 Combi-Player

Four 1-bit D/A converters. Plays CD's and laserdiscs. Features quick autoreverse; digital servo control; search functions; repeat; custom index. 2 audio/video outputs; two microphone jacks; headphone jack; external audio input. FR 4 Hz-20 kHz; THD 0.005%; S/N 102 dB. 17 x 5 x 16 in. \$850

#### XX-H680 Combi-Player

Four 1-bit D/A converters. Plays CD's and laserdiscs. Features quick autoreverse; digital servo control. Two audio/video outputs; S-video output; Dolby Digital (AC-3) RF output; optical digital audio output; headphone jack. Shuttle controls; programmed play; random play; repeat; custom index playback; edit playback. FR 4 Hz-20 kHz; THD 0.003%; S/N 115 dB. 17 x 5 x 16 in. \$850

#### SL-PD469 5-Disc CD Changer

1-bit MASH D/A converter. 5-disc carousel. Features front-loading mechanism; digital servo system; dual directional platter. 32-track programming; can change 4 discs while playing one; disc-location display; full random, one-disc random, and spiral play; delete programming; 4 repeat modes; remote control with power on/off. 17 x 5 x 14 1/2 in. 10 lb. \$200

SL-PD349. As above, with improved disc-location display but without remote control. 14 1/2 x 5 x 14 1/2 in. 9 lb. \$200

#### PARASOUND

##### C/D-1500 5-Disc CD Changer

Hybrid 1-bit/18-bit Burr-Brown PCM-67P ladder D/A converter. 5-disc carousel. Mechanically damped chassis. Coaxial digital output; gold-plated connectors; external remote-control connector. Can change 2 discs while one plays; music calendar; remote control. \$650

##### C/D-1000 CD Player

Hybrid 1-bit/18-bit Burr-Brown PCM-67P ladder-type D/A converter. Mechanically damped chassis. Coaxial digital output; gold-plated connectors; external remote-control connector; remote control. \$495

#### PIONEER

Legato Link circuitry uses a proprietary algorithm that is said to extend frequency response above 20 kHz.

##### Elite PD-65 CD Player

1-bit D/A converter. Features stabilized disc-drive mechanism with aluminum platter; disc clamper; brushless spindle motor; Legato Link; separate analog and digital transformers; Class A FET buffer amp; noise shaper; antiresonant honeycomb chassis; motor-driven volume control. Fiber-optic and coaxial digital outputs. Synchro play with compatible cassette decks; remote control. \$800

##### Elite PD-59 CD Player

1-bit D/A converter. Stabilized platter disc-drive mechanism with aluminum platter; disc clamper; brushless spindle motor; Legato Link; antiresonant

ant honeycomb chassis. Fiber-optic and coaxial digital outputs. Synchro play with compatible cassette decks; remote control. \$545

#### Combi-Players

The following feature proprietary digital video noise reduction that allows the user to vary chrominance and luminance by factors of ten and proprietary digital video processing that includes a digital time-base corrector. All models also have a Dolby Digital (AC-3) RF output for connection to AC-3-compatible components.

##### Elite CLD-99 Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within videodisc tray; Legato Link; 8-bit digital field memory for special effects; separate audio and video circuit boards; 3-dimensional Y/C comb filter. 2 S-video outputs; fiber-optic and coaxial digital outputs. Dual-side play; digital level control; remote control with jog/shuttle. THD 0.0035%; S/N 117 dB; dynamic range 99 dB. 18 1/2 x 5 1/4 x 17 in. \$2,400



Pioneer CLD-D606 combi-player

##### Elite CLD-79 Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within videodisc tray; Legato Link; 8-bit digital field memory for special effects; separate audio and video circuit boards; 3-line comb filter. 2 S-video outputs; fiber-optic and coaxial digital outputs. Dual-side play; digital level control; remote control with jog/shuttle. FR 4 Hz-20 kHz; THD 0.0025%; S/N 116 dB; dynamic range 98 dB. 16 1/2 x 5 1/4 x 17 in. \$1,440

##### Elite CLD-59 Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within videodisc tray; Legato Link; 8-bit digital field memory for special effects; 3-line comb filter. 2 S-video outputs; fiber-optic and coaxial digital outputs. Dual-side play; remote control with jog/shuttle. Bandwidth 4 Hz-20 kHz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16 1/2 x 5 1/4 x 15 1/2 in. \$900

##### CLD-D606 Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features direct-CD mode with independent CD tray within videodisc tray; 8-bit digital field memory for special effects; 3-line comb filter. 2 mic inputs; 2 S-video outputs; fiber-optic digital outputs. Dual-side play; one-touch karaoke; digital key control; mic-level controls; tape edit; CD-deck synchro; intro/highlight scan; on-screen displays; compatible with SR-system remote control with jog/shuttle. Includes mic. FR 4 Hz-20 kHz; THD 0.0035%; S/N 115 dB; dynamic range 96 dB. 16 1/2 x 5 1/4 x 15 1/2 in. \$750

##### CLD-D406 Combi-Player

Features digital video processing; digital time-base correction; independent CD tray. 2 audio and video outputs; optical digital output. Dual-

side play; last memory with review mode; random play; high-light/intro scan; display off switch; remote control. FR 4 Hz-20 kHz; S/N 102 dB. 16 1/2 x 5 x 16 1/2 in. \$600

#### CD Changers

##### Elite PD-F109 CD Changer

1-bit Pulseflow D/A converter. 100-disc file-type mechanism. Features Legato Link; SR-system-compatibility. Random/repeat play; memory backups; remote control; CD-Deck synchro. FR 2 Hz-20 kHz; S/N 105 dB; dynamic range 96 dB. \$875

##### PD-F1006 101-Disc CD Changer

1-bit Pulseflow D/A converter. 100-disc mechanism plus single-disc slot. Features automatic digital level control. Computer-keyboard input; Optical digital output; video output; headphone output with volume control. GUI remote control; custom file function; input text-display information using computer keyboard; CD-deck synchro; previous disc/highlight scan; memory back-up; on-screen disc management; last-disc memory; compatible with SR-system remote control. Includes holder for CD booklets. \$475

##### Elite PD-F79 51-Disc CD Changer

1-bit Pulseflow D/A converter. 50-disc mechanism plus single-disc slot. Features Legato Link. Headphone output with volume control; optical and coaxial digital output. CD-deck synchro; custom mode function; best selection memory; highlight scan; program, random, and repeat play; last-disc memory; auto power-on/power-down/eject; previous disc scan; memory back-up; remote control. Includes holder for CD booklets. S/N 105 dB; dynamic range 96 dB. \$450

##### PD-F906 101-Disc CD Changer

1-bit D/A converter. 100-disc mechanism plus single-disc slot. Features best-selection memory; custom file function; CD-deck synchro; memory back-up; previous disc/highlight scan; last-disc memory; compatible with SR-system remote control. \$360

##### Elite PD-F59 26-Disc CD Changer

1-bit Pulseflow D/A converter. 25-disc mechanism plus single-disc slot. Features Legato Link. Headphone output with volume control; optical and coaxial digital output. CD-deck synchro; custom file function; best-selection memory; previous disc scan; highlight scan; program, random, and repeat play; last-disc memory; direct disc and track access; auto power-on/power-down/eject; remote control; compatibility with SR-system remote control. Book for liner notes. S/N 105 dB; dynamic range 96 dB. \$345

##### Elite PD-M59 6-Disc CD Changer

1-bit D/A converter. 6-disc magazine. Antiresonant honeycomb chassis; Legato Link. Fiber-optic digital output. Highlight scan; random play; digital level control; remote control. \$330

##### PD-F606 25-Disc CD Changer

1-bit D/A converter. 3-custom mode file function; best-selection memory; SR-system-compatible. Optical digital output. Highlight scan; program, random, and repeat play; direct disc and track access; last-disc memory; previous disc scan. \$280

#### PROCEED

##### CDP CD Player

18-bit D/A converter. Features front-loading; all-metal drawer. Digital inputs and outputs;

balanced and unbalanced analog outputs. Remote volume control; remote control...\$3,495

## QUAD

**Quad 77 CD Player**  
18-bit D/A converter. Features front-loading; Philips CDM-12 mechanism; Crystal Semiconductor 64x-oversampling delta-sigma D/A converter; powered and controlled directly from the QuadLink 77 control bus. FR 20 Hz-20 kHz  $\pm 0.1$  dB, 2 1/2 x 13 x 12 in...\$1,350

## ROTEL

**RCD-990 CD Player**  
Dual Burr-Brown D/A converters. Features HD-CD digital filter. Switched digital output; balanced and single-ended analog outputs; coaxial and optical digital outputs. Tunable direct modes; display brightness control; output phase control; remote control. THD 0.0035%; S/N 115 dB; ch sep 110 dB. 18 1/2 x 4 1/4 x 14 1/4 in...\$1,500

## RCD-975 CD Player

Features dual-differential Philips continuous-calibration D/A converters. Track programming; random play; repeat; scan; remote control. THD 0.0025%; S/N 107 dB; ch sep 100 dB. 17 1/2 x 2 1/2 x 12 1/2 in...\$750

## RCD-9708X CD Player

Features CDM-9 single-beam laser transport; Philips continuous-calibration D/A converter. Track programming; random play; repeat; remote control. THD 0.0025%; S/N 105 dB; ch sep 100 dB. 17 1/2 x 2 1/2 x 12 1/2 in...\$600

## RCC-945 6-Disc CD Changer

1-bit D/A converters. Internal 6-disc mechanism. Analog and digital outputs. Ability to change discs while one plays; random play; repeat; scan; 16-track programming; remote control. S/N 96 dB, 17 1/2 x 2 1/2 x 11 1/4 in...\$500

## RCD-9508X CD Player

Features 96x oversampling; center-mount transport. Program; random; repeat; scan; remote control. THD 0.0045%; S/N 100 dB; ch sep 100 dB. 17 1/2 x 3 1/2 x 11 1/4 in...\$450

## SHERWOOD

### CD-6050R 5-Disc CD Changer

Dual 1-bit D/A converters. 5-disc front-loading carousel. Features 3-beam laser pickup. Headphone jack with volume control. Ability to change discs while one plays; 32-track programming; delete play; intro scan; random play; 7 repeat modes; synchro record with compatible cassette decks; tape edit; remote direct access; timer play; music calendar, display dimmer; fluorescent display; remote control...\$249

### CD-3050R CD Player

Dual 1-bit D/A converters. Features 3-beam laser pickup. Headphone jack with volume control. Front loading; 20-track programming; direct track access; random play; delete play; intro scan; synchro play with compatible cassette decks; tape edit; timer play; music calendar; display dimmer; fluorescent display; remote control...\$149

## SONY

### CDP-XA7ES CD Player

Current-pulse D/A converter. Features 45-bit processing and 20-bit outputs; circuitry to mini-

mize time-base errors; digital servo control; separate toroidal power transformers for analog and digital sections; copper chassis shielding; aluminum front panel and top plate. Balanced analog output; fiber-optic and coaxial digital outputs; gold-plated analog outputs; remote-variable line level output; headphone jack with volume control. 172-disc Custom File memory for index points and delete-play selections; 32-track programming; 8 repeat modes; 3-mode music scan; manual fader; peak-level search; remote control. FR 2 Hz-20 kHz  $\pm 0.3$  dB; S/N 119 dB; dynamic range 100 dB. 3-yr limited warranty. 17 x 5 x 14 1/4 in; 33 lb...\$3,000

### CDP-XA3ES CD Player

Current-pulse D/A converter. Features locking disc-clamp mechanism; 45-bit processing, and 20-bit outputs; circuitry to minimize time-base errors; digital servo control; aluminum front panel; antiresonant top plate and ceramic disc tray. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. 172-disc Custom File memory for index points, deletions; program edit to fit tracks to given length of tape; 32-track programming; 8 repeat modes; index play; random play; delete play; time/manual fader; peak-level search; remote control. FR 2 Hz-20 kHz  $\pm 0.3$  dB; S/N 118 dB; dynamic range 100 dB. 3-yr limited warranty. 17 x 5 x 13 1/2 in; 15 lb...\$700



Sony CDP-CX200 changer

### CDP-XA1ES CD Player

High-density linear D/A converter. Features clamp-roller antivibration mechanism; 45-bit processing, and 20-bit outputs; circuitry to minimize time-base errors; digital servo control. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control; 32-track programming; random play; delete play; 7 repeat modes; peak-level search; time/manual fader; remote control. FR 2 Hz-20 kHz  $\pm 0.5$  dB; S/N 108 dB; dynamic range 99 dB. 3-yr limited warranty. 17 x 4 1/2 x 11 1/4 in; 8 lb...\$350

### CDP-XE500 CD Player

Hybrid-pulse D/A converter. Features 8x-oversampling digital filter; digital servo control; isolator feet. Optical digital output; variable line output via digital volume control; headphone jack. Jog dial track search; 24-track programming; 3 play modes; 2 repeat modes; time and program edit; peak search; 3-mode music scan; time fade; auto start. FR 2 Hz-20 kHz  $\pm 0.5$  dB; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 17 x 3 1/4 x 14 1/4 in; 7 lb...\$200

### CD Changers

#### CDP-CX200 200-Disc CD Changer

Hybrid-pulse D/A converter. Internal storage 200-disc mechanism. Features 8x-oversampling

digital filter; digital servo control. PC-keyboard input; AC outlet; optical digital output. On-screen display; track memo; 400-disc master control capability; cross fader; Custom File for 8 groups; Custom File for Memo; delete play and delete bank; disc scan; timer switch; S-Link; jog dial control; 3 multidisc 32-track programs; 6 play modes; 3 repeat modes; remote control. FR 2 Hz-20 kHz  $\pm 0.5$  dB; S/N 110 dB; dynamic range 99 dB; ch sep 105 dB. 17 x 17 x 19 in; 20 lb...\$1,000

### CDP-C99S 5-Disc CD Changer

Current-pulse D/A converter. 5-disc carousel. Features 45-bit processing, and 20-bit outputs; circuitry to minimize time-base errors; digital servo control; aluminum front panel; separate analog and digital power transformers. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. Ability to change 4 discs while one plays; 172-disc Custom File memory for line output level; 8-character disc naming; delete play; ability to categorize favorite tracks into 4 groups; tape edit; 32-track programming; random play; 6 repeat modes; manual fader; peak-level search; timer switch; remote control. FR 2 Hz-20 kHz  $\pm 0.3$  dB; S/N 117 dB; dynamic range 100 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15 1/4 in; 17 lb...\$700

### CDP-C910 10-Disc CD Changer

1-bit D/A converter. 10-disc magazine. Features 45-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital output; remote-variable line-level output; headphone jack with volume control. Magazine compatibility with Sony car CD changers; 184-disc Custom File memory for 8-character disc names; volume levels, and track programming; time, program, and link edit to fit tracks to a tape length; random play; 7 repeat modes; 32-track programming; time/manual fader; peak-level search; timer switch; 20-track music calendar; remote control. FR 2 Hz-20 kHz  $\pm 0.3$  dB; S/N 110 dB; dynamic range 100 dB; ch sep 105 dB. 17 x 5 x 14 1/4 in; 14 lb...\$600

### CDP-CX153 100-Disc CD Changer

Hybrid-pulse D/A converter. Internal-storage 100-disc mechanism. Features 18-bit digital filter; circuitry to minimize time-base errors; digital servo control; brushless, slotless tray motor. Fiber-optic digital output. Ability to serial chain to 2 other units for 500-disc system capacity; ability to arrange discs into 7 groups; Custom File memory for group and 8-character disc names for all 100 CD's; 32-track programming; direct track/disc/group access; random play; 6 repeat modes; front-panel jog dial; remote control...\$600

### CDP-C86S 5-Disc CD Changer

Current-pulse D/A converter. 5-disc carousel. Features 45-bit processing, and 20-bit outputs; circuitry to minimize time-base errors; digital servo control; aluminum front panel. Fiber-optic digital output; gold-plated analog outputs; remote-variable line-level output; headphone jack with volume control. Can change 4 discs while one plays; tape edit; remote direct track access; direct disc access; 32-track programming; random play; 6 repeat modes; manual fader; peak-level search; remote control. FR 2 Hz-20 kHz  $\pm 0.3$  dB; S/N 117 dB; dynamic range 100 dB. 3-yr limited warranty. 17 x 5 x 15 1/4 in; 15 lb...\$550

### CDP-CX250 200-Disc CD Changer

Hybrid-pulse D/A converter. Internal-storage

200-disc mechanism. Features 8x-oversampling digital filter; digital servo control. Optical digital output. Custom File for 8 groups; Custom File for Memo; delete play and delete blank; disc scan; S-Link; jog dial control; 3 multibit, 32-track programs; 6 play modes; 3 repeat modes; remote control. FR 2 Hz-20 kHz  $\pm 0.5$  dB; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 17 1/4 x 19 in; 20 lb. \$350

#### CDP-CX200 200-Disc CD Converter

Hybrid-pulse D/A converter. Internal-storage 200-disc mechanism. Features 8x-oversampling digital filter; digital servo control. Custom File block file for 8 groups; S-Link; jog dial control; multibit, 32-track programming; 6 play modes; 3 repeat modes; remote control. FR 2 Hz-20 kHz  $\pm 0.5$  dB; S/N 100 dB; dynamic range 98 dB; ch sep 95 dB. 17 x 17 1/4 x 19 in; 20 lb. \$420

#### CDP-C545 5-Disc CD Changer

Hybrid-pulse D/A converter. 5-disc carousel. Features digital servo control; 18-bit digital filter; circuitry to minimize time-base errors. Fiber-optic digital output; headphone jack with volume control. Ability to change 4 discs while one plays; 172-disc Custom File memory; 6 repeat modes; random play; time, program, and link edit to fit tracks to a tape length; peak-level search; time/manual fader; timer switch; 32-track programming; remote control. FR 2 Hz-20 kHz  $\pm 0.5$  dB; S/N 107 dB; dynamic range 98 dB. 17 x 5 x 15 1/4 in; 13 lb. \$350

#### CDP-CA7ES 5-Disc CD Changer

90-MHz high-density linear D/A converter. 5-disc carousel. Features 45-bit processing, and 20-bit outputs; circuitry to minimize time-base errors; digital servo control. Gold-plated analog outputs; headphone jack with volume control. Can change 4 discs while one plays; tape edit; 32-track programming; random play; 6 repeat modes; manual fader; remote control. FR 2 Hz-20 kHz  $\pm 0.3$  dB; S/N 117 dB; dynamic range 100 dB; ch sep 110 dB. 3-yr limited warranty. 17 x 5 x 15 1/4 in; 13 lb. \$350

#### CDP-CE505 5-Disc CD Changer

Hybrid-pulse D/A converter. Features 8x-oversampling digital filter; digital servo control; isolator feed. Optical digital output; headphone jack; variable line output via digital clip control. 172 disc custom file; music clip; link edit; delete play; S-link; ability to change 4 discs while one plays; jog dial track search; 32-track programming; 5 play modes; 3 repeat modes; time, program and multibit disc program edit; peak search; 3-mode music scan; time fade; auto start. FR 2 Hz-20 kHz  $\pm 0.5$  dB; S/N 107 dB; dynamic range 98 dB; ch sep 100 dB. 17 x 4 1/4 x 15 in; 12 lb. \$300

#### TEAC

##### VRDS-7 CD Player

1-bit double-differential Bitstream D/A converter. Features proprietary disc clamping with disc-sized aluminum-die-cast overhead turntable; concave lower turntable; proprietary servo system with low-pass filter; center-mount drive; separate analog and digital circuitry; dual top plate with rubber seal inserted between layers; aluminum front panel. Coaxial and Toslink fiber-optic digital outputs. 20-track random/delete programming; 3 repeat modes; auto fade-in/out; fluorescent display with dimmer; remote control. FR 1 Hz-20 kHz  $\pm 0.3$  dB; S/N 110 dB; dynamic range 99 dB; ch sep 10 dB. 17 1/8 x 5 1/4 x 13 1/4 in; 20 lb. \$1,000

#### PD-X100 101-Disc CD Changer

1-bit D/A converter. 100-disc mechanism plus single-disc slot. Features 8x-oversampling digital filter; disc-error compensation. Disc categorizing optimizes playback and storage versatility. 101-disc continuous play; 32-selection random memory programming; intro scan; music skip; shuffle play; 6 repeat play modes; remote control; title, title-display, title-search capabilities; 3-in CD playback. FR 2 Hz-20 kHz  $\pm 0.5$  dB; THD 0.7% at 1 kHz; S/N 95 dB; ch sep 90 dB at 1 kHz. 17 1/2 x 7 1/4 x 14 in; 18 lb. \$449

#### PD-D2200 5-Disc CD Changer

Dual 16-bit D/A converters. 5-disc front-loading carousel. Features 18-bit 8x-oversampling digital filter; 3-beam laser pickup. Headphone jack with volume control. Intro scan; 32-track programming; random play; 2 repeat modes; music calendar; 7-digit fluorescent display; Teac UR-system remote control. FR 5 Hz-20 kHz  $\pm 1$  dB; S/N 100 dB; ch sep 85 dB at 1 kHz. 17 1/4 x 4 1/4 x 14 1/4 in. \$429



Technics SL-PD987 changer

#### TECHNICS

The following CD changers feature delete play, Spiral Play for playing the first track from each disc, then the second from each disc, and so on, 32-track programming, random play, 4 repeat modes, direct disc access, and sequential play.

#### SL-MC700 111-Disc CD Changer

1-bit MASH D/A converter. Front-loading 110-disc mechanism plus single-disc slot. Computer-keyboard input. Illuminated group keys; sort key; direct program and ID scan; program, random, and repeat play; wireless remote control. FR 2 Hz-20 kHz  $\pm 1$  dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 6 1/4 x 15 1/4 in. \$500

#### SL-MC400 111-Disc CD Changer

1-bit MASH D/A converter. Front-loading 110-disc mechanism plus single-disc slot. Quick single play function; group play function with 14 preset musical genres; direct program and ID scan; program, random, and repeat play; wireless remote control. FR 2 Hz-20 kHz  $\pm 1$  dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 6 1/4 x 15 1/4 in; 15 lb. \$400

#### SL-MC50 61-Disc CD Changer

1-bit MASH D/A converter. Front-loading 60-disc mechanism plus single-disc slot. Group-play function with 14 preset musical genres; 61-disc continuous play; direct program; program, random, and repeat play; wireless remote control. FR 2 Hz-20 kHz  $\pm 1$  dB; THD 0.007%; S/N 100 dB. 17 x 6 1/4 x 15 1/4 in; 14 lb. \$300

#### SL-PD987 5-Disc CD Changer

1-bit MASH D/A converter. 5-disc carousel. Features digital servo system. Disc selection buttons with LED indicators; 32-track programming; program memory;  $\pm 12\%$  pitch control; ID scan; full random, one-disc random, and spi-

ral play; delete programming; auto cue; repeat capability. FR 2 Hz-20 kHz  $\pm 1$  dB; S/N 100 dB; THD 0.007%; dynamic range 92 dB. 14 x 5 x 14 1/4 in; 10 lb. \$270

#### SL-PD887 5-Disc CD Changer

1-bit MASH D/A converter. 5-disc carousel. Features front-loading mechanism; digital servo system. 32-track programming; ID scan; full random, one-disc random, and spiral play; delete programming, even in random mode; program memory; repeat capability. \$210

#### SL-PG450 CD Player

1-bit MASH D/A converter. Features digital servo system. Headphone jack with volume control; 30-key wireless remote control; peak level search; synchro editing; random play and auto cue; 20-track programming. FR 2 Hz-20 kHz  $\pm 1$  dB; THD 0.007%; S/N 100 dB; dynamic range 92 dB. 17 x 4 x 11 1/4 in; 8 lb. \$180

#### YAMAHA

##### CDV-W901 Combi-Player

1-bit D/A converter. Plays CD's and laserdiscs. Features digital video processing; digital field memory. Dolby Digital (AC-3)-RF output; fiber-optic digital output; 2 audio, 2 video, 2 S-video outputs; 2 mic inputs. Dual-side play; digital echo; one-touch karaoke; track programming; random play; 6 repeat modes; direct track access; frame/time number search; last-position memory; on-screen displays; system remote control. S/N 115 dB; dynamic range 95 dB. 17 x 5 1/4 x 16 1/4 in. \$899

#### CDX-490 CD Player

Dual 1-bit D/A converters. 8x-oversampling; digital servo. Headphone jack. Synchro record with compatible cassette decks; tape edit and space insert by remote control; random play; 20-track programming; remote digital volume control; peak-level search; total and total-remaining, single and single-remaining time displays; dimmer control. FR 2 Hz-20 kHz  $\pm 0.5$  dB; S/N 105 dB. 17 1/4 x 7 1/4 x 10 1/4 in. \$249

#### CD Changers

##### PDM-345 5-Disc CD Changer

PDM D/A converter. 5-disc carousel. Class-A current buffer amp; digital servo; time-base corrector. Fiber-optic digital output; gold-plated headphone jack. Can change four discs while one plays; 100-disc program memory; 40-track programming; tape edit; intro scan; index search; random play; 4 repeat modes; peak-level search; synchro record with compatible cassette decks; 3 display-intensity modes; system remote-control compatibility; remote control. S/N 118 dB; dynamic range 100 dB. 17 1/4 x 4 1/4 x 15 1/4 in. \$499

##### CDX-755 5-Disc CD Changer

Yamaha S-bit Plus D/A converter. Digital servo. Can change four discs while one plays; intro scan; tape edit; 40-track programming; peak-level search; music calendar; remote control. S/N 115 dB; dynamic range 100 dB. 17 1/4 x 4 1/4 x 15 1/4 in. \$399

##### CDX-655 5-Disc CD Changer

Yamaha S-bit Plus D/A converter. Digital servo. Fiber-optic digital output; variable-level output. Can change four discs while one plays; intro scan; tape edit; remote/front-panel direct track access; 20-track programming; peak-level search; remote control. S/N 106 dB; dynamic range 96 dB. 17 1/4 x 4 1/4 x 15 1/4 in. \$299

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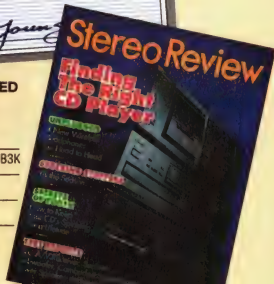
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## CARVER

## TDR-1550 Cassette Deck

Dolby B, C, HX Pro. Features PC-OCC-coil metal-alloy record/play head; double-gap ferrite erase head. Headphone jack with volume control. Autoreverse; timer record; real-time counter; peak-level meters; remote control. FR 40 Hz-18 kHz high-bias; S/N 73 dB metal; W&F 0.06%, 19 x 5 1/2 x 12 1/2 in; 12 lb .....\$599



Denon DRM-650S cassette deck

## DENON

The following are compatible with Denon IS-system remote control.

## DRM-740 3-Head Cassette Deck

Dolby B, C, HX Pro. Features 3 motors; die-cast aluminum head base; closed-loop dual-capstan design; non-slip reel drive; metal top and side panels. Full-logic controls; bias control; auto tape-bias selector; record return; program search; synchro record with compatible CD players; output-level control; 4-digit linear counter; fluorescent display with peak-level meters and peak hold .....\$400

## DRW-840 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse for both transports; twin/replay recording; bias control; normal/high-speed dubbing; program search; automatic relay play; CD synchro record .....\$400

## DRM-650S Cassette Deck

Dolby S, B, C, HX Pro. 2-motor full-logic control transports; dual power supply; manual bias-adjustment control; memory stop; CD synchro record; record return; music search; 4-digit electronic counter with peak hold display; non-slip reel drive; MPX filter switch; headphone level control .....\$349

## DRR-730 Cassette Deck

Dolby B, C, HX Pro. Non-slip reel drive; rotating-head autoreverse. Full-logic controls; bias control; auto tape-bias selector; record return; program search; 4-digit counter with memory stop; peak-level meters .....\$320

## DRW-550 Cassette Deck

Dolby B, C, HX Pro. Non-slip reel drive; metal top panel. Full-logic controls; bias control; auto tape-bias selector; record return; program search; peak-level meters .....\$250

## DUAL

## CC850RC Cassette Deck

Dolby B, C, HX Pro. Remote control. S/N 76 dB; W&F 0.03% wrms .....\$505  
CC806RC. As above, S/N 74 dB; W&F 0.06% .....\$440

## FISHER

## CR-W986 Double Cassette Deck

Dolby B, C, HX Pro. Full-logic and autoreverse for both transports; synchro high-speed dub-

b; 2-tape sequential play; L/R record-level controls; auto tape-bias selector; timer standby; two 3-segment LED level meters; headphone jack; remote control .....\$200

## HARMAN KARDON

## TD420 Cassette Deck

Dolby B, C, HX Pro. Features front-loading tape drawer; solenoid-controlled transport; switchable MPX filter; 2 hard-Permalloy heads. Rear-panel remote jack. Bias-fine-tuning; auto tape-bias selector; linear time counter. FR 20 Hz-18 kHz  $\pm 3$  dB .....\$419

## DC520 Double Cassette Deck

Dolby B, C, HX Pro. Dual autoreverse; high-speed dubbing; synchro reverse. FR 25 Hz-17 kHz  $\pm 3$  dB .....\$329

## JVC

## TDV62BK 3-Head Cassette Deck

Dolby B, C, HX Pro. Closed-loop dual-capstan drive with direct-drive motor; computer-controlled full-logic mechanism; cassette-shell stabilizer; aluminum front panel; center-mount transport; PC-OCC head-coil wiring; powered cassette door; bias and level record calibration; built-in record oscillator; MPX filter; CD-direct input; headphone jack with volume control. Input-balance control; auto record mute; multi-music scan; auto tape-bias selector; auto monitor; timer record/play; Dynamic Detection Recording Processor; fluorescent peak display, level meters, and 4-digit linear counter; CompuLink remote-control compatibility. FR 15 Hz-19 kHz  $\pm 3$  dB metal; S/N (metal) 59 dB; W&F 0.035% wrms .....\$360

## TDW7SD Double Cassette Deck

Dolby B, C, HX Pro. Features computer-controlled full-logic mechanism; 6-motor drive; cassette-shell stabilizer; fine amorphous heads with pure copper PC-OCC wiring; computer-controlled auto tape-bias and sensitivity; autoreverse play/record on both transports. Gold-plated terminals; headphone jack with volume control; mic input with mix-level control. Four-digit linear counter on both decks; continuous play of two tapes; auto record mute; multi-music scan; Dynamic Detection Recording Processor; blank skip; pitch control for one transport; sequential play/record; synchro high-speed dubbing; fluorescent peak display; level meters; CompuLink remote-control compatibility .....\$330

## TDW718BK Double Cassette Deck

Dolby B, C, HX Pro. Features record/play on both transports; computer-controlled full-logic mechanism; 6-motor drive; cassette-shell stabilizer in both transports. Headphone jack with volume control; mic input with mix-level control. Rotating-head autoreverse for both transports; pitch control for one transport; multi-music scan; sequential play/record; synchro high-speed dubbing; auto/synchro record mute; computer-controlled auto tape-bias and sens; Dynamic Detection Recording Processor; fluorescent level meters and 4-digit counter for both transports; CompuLink remote-control compatibility; blank skip .....\$280

## TDR462BK Cassette Deck

Dolby B, C, HX Pro. Computer-controlled full-logic mechanism; cassette-shell stabilizer; powered cassette door. CD-direct input; headphone jack. Rotating-head autoreverse; bias control; auto record mute; music scan; timer record/

play; auto tape-bias selector; input-balance control; Dynamic Detection Recording Processor; fluorescent level meters; 4-digit fluorescent linear counter switchable to peak display; CompuLink remote-control compatibility .....\$250

## KENWOOD

## KX-W6080 Double Cassette Deck

Dolby B, C, HX Pro for both transports. Features switchable MPX filter; full-logic controls for both transports. Gold-plated headphone jack. Autoreverse record/play for both transports; auto bias setting for one transport; 2-tape simultaneous or sequential recording; 2-tape sequential play; high-speed dubbing; high-speed CD dubbing with compatible CD players; 16-track program search; track repeat; index scan for one transport; one-touch record with compatible CD players; auto tape-bias selector; timer record/play; fluorescent linear tape counters; system remote-control capability .....\$230

## KX-W4080 Double Cassette Deck

Dolby B, C, HX Pro. Dual-frequency auto bias adjustment. Gold-plated headphone jack. One record/play transport; full-logic controls and autoreverse for both transports; high-speed dubbing; one-touch record with compatible CD players; 16-track program search; track repeat; index scan; 2-tape sequential play; record-level and balance controls; timer record/play; fluorescent record-level meters; 2 tape counters; system remote-control capability .....\$200

## LUXMAN

## K-373 3-Head Cassette Deck

Dolby B, C, HX Pro. Record and play heads with hard-Permalloy cores; independent power signal paths for audio and other sections; die-cast aluminum base; demagnetizer; polymer-Sorbthane cassette stabilizer; line-phase sensor; Star circuitry; switchable MPX filter. Mic input; system bus connection. Bias control; record return; program search; blank search/skip; auto scan; synchro record with compatible CD players; timer record/play; display with dimmer; linear fluorescent counter. FR 15 Hz-21 kHz high-bias; S/N (high-bias) 66 dB; W&F 0.045% wrms. 17 1/2 x 5 1/4 x 14 in; 13 lb .....\$695

## K-322 Cassette Deck

Dolby B, C, HX Pro. Metal chassis; record and play heads with hard-Permalloy cores; switchable MPX filter. Bias fine-tuning control; auto music search; auto tape-bias selector; record return; fluorescent digital counter. FR 25 Hz-18 kHz high-bias; S/N (high-bias) 65 dB; W&F 0.045% wrms. 17 1/2 x 5 1/4 x 14 in; 13 lb .....\$449

## MARANTZ

## Slim Series SD-1020 Cassette Deck

Dolby B, C, HX Pro. Features compact chassis and hinged titanium front panel that conceals all controls; horizontal motor-driven tray; metal-alloy record/play head; dual-gap ferrite erase head; DC-servo-controlled capstan and reel drives. Autoreverse; intro scan; timer record/play; remote control. FR 30 Hz-18 kHz high-bias; no NR; S/N (high-bias) 58 dB; no NR, 68 dB; W&F 0.1%, 16 x 3 x 12 1/2 in; 10 lb .....\$400

## SD-63 3-Head Cassette Deck

Dolby B, C, HX Pro. Features hard-Permalloy

record and play heads; double-gap ferrite erase head; alloy flywheel. RC-5 system remote-control jacks. Microprocessor-controlled logic; switchable MPX filter; bias, level, and balance recording controls; synchro record with compatible CD players; fluorescent display; remote control. FR 20 Hz-17 kHz  $\pm 3$  dB high-bias; S/N (high-bias) 58 dB NR, 68 dB Dolby B, 78 dB Dolby C; W&F 0.05% wrms.  $16\frac{1}{2} \times 5\frac{1}{2} \times 12$  in. ....\$350

#### SD-555 Double Cassette Deck

Dolby B, C, HX Pro. One record/play transport; photo-sensor end-of-tape detection; DC capstan and reel motors. RC-5 system remote-control jacks; headphone jack with volume control. Autoreverse and microprocessor full-logic for both transports; repeat; synchro record with compatible CD players; normal/high-speed dubbing; digital tape counter; digital peak-level indicator; remote control. FR 40 Hz-17 kHz  $\pm 3$  dB high-bias; no NR; S/N (high-bias) 60 dB NR, 70 dB Dolby B, 80 dB Dolby C; W&F 0.06% wrms.  $17\frac{1}{2} \times 5\frac{1}{2} \times 12\frac{1}{2}$  in. ....\$300

#### NAD

##### Model 614 Cassette Deck

Dolby B, C, HX Pro. Features two Permalloy heads. Full-logic controls; peak-hold meter; bias adjust; play-trim equalization; NAD Link for remote control. FR 30 Hz-16 kHz  $\pm 3$  dB; S/N (high-bias) 59 dB NR, 69 dB Dolby B, 78 dB Dolby C; W&F 0.07% wrms.  $17\frac{1}{2} \times 5 \times 12\frac{1}{2}$  in. ....\$399

##### Model 616 Double Cassette Deck

Dolby B, C, HX Pro. Features dual-well/dual record. Full-logic controls; peak-hold meter; bias adjust; play-trim equalization; NAD Link for remote control. FR 30 Hz-18 kHz  $\pm 3$  dB; S/N (high-bias) 58 dB NR, 68 dB Dolby B, 78 dB Dolby C; W&F 0.07% wrms.  $17\frac{1}{2} \times 5 \times 12\frac{1}{2}$  in. ....\$399

##### Model 613 Cassette Deck

Dolby B, C, HX Pro. Full-logic controls; peak-hold meter; bias adjust; play-trim equalization; NAD Link for remote control. FR 30 Hz-18 kHz  $\pm 3$  dB; S/N (high-bias) 58 dB NR, 68 dB Dolby B, 78 dB Dolby C; W&F 0.07%.  $17\frac{1}{2} \times 5 \times 12\frac{1}{2}$  in. ....\$349

#### NAKAMICHI

##### DR-13-Head Cassette Deck

Dolby B, C. Features multiply regulated power supply; adjustable azimuth; dual capstans; DC servo capstan motor; pressure-pad lifter; auto slack take-up; integrated construction of head and playback amp. Gold-plated inputs and outputs. Switchable MPX filter; bidirectional auto search; adjustable bias; repeat; record meter; output-level control; tape-bias selector with interlocked EQ selection; fluorescent display; 4-digit counter; system remote-control compatibility. FR 20 Hz-21 kHz  $\pm 3$  dB; S/N (metal) 66 dB Dolby B, 72 dB Dolby C; THD 0.8% metal; W&F 0.035% wrms.  $17 \times 4 \times 12\frac{1}{2}$  in. ....\$930

**DR-2.** As above, without adjustable azimuth, output-level control, or gold-plated jacks. ....\$800

##### DR-3 Cassette Deck

Dolby B, C. Features DC servo capstan motor; regulated power supply; pressure-pad lifter; auto slack take-up. Switchable MPX filter; bidirectional auto search; adjustable bias; repeat; timer; record meter; tape-bias selector with in-

terlock EQ selection; 4-digit counter; fluorescent display; system remote-control compatibility. FR 20 Hz-20 kHz  $\pm 3$  dB; S/N (metal) 64 dB Dolby B, 70 dB Dolby C; W&F 0.06% wrms.  $17 \times 4 \times 12\frac{1}{2}$  in. ....\$480

#### ONKYO

The following feature Onkyo RI-system remote-control compatibility.

##### Integra TA-6711 3-Head Cassette Deck

Dolby B, C. Features 3-motor/3-head design; linear-glide loading system; anti-vibration stabilizer; auto/manual Accubias system; AEI transformer; vibration-free chassis. Twin mic inputs. Real-time counter; full-logic controls; music search/skip; fluorescent peak meters. FR 20 Hz-19 kHz high-bias; W&F 0.045% wrms.  $17\frac{1}{2} \times 5\frac{1}{4} \times 14\frac{1}{2}$  in. ....\$800

##### Integra TA-RW909 Double Cassette Deck

Dolby B, C, HX Pro. 3 motors per transport; copper-plated chassis; powered cassette loading. Headphone jack with volume control. Autoreverse record/play for both transports; full-logic controls; random play; repeat; 2-tape simultaneous or sequential record; 2-tape sequential play; synchro record with compatible CD players; blank skip; programmable program search; high-speed dubbing; switchable auto space; auto tape-bias selector; input level and balance controls; LED peak meter; fluorescent display; remote control. FR 20 Hz-18 kHz high-bias; W&F 0.065% wrms.  $18 \times 5\frac{1}{4} \times 4\frac{1}{2}$  in. ....\$709

##### TA-RW505 Double Cassette Deck

Dolby B, C, HX Pro. Full-logic controls; autoreverse record/play for both transports; 2-tape simultaneous record; 2-tape sequential play; synchro record with compatible CD players; switchable auto space; auto tape-bias selector; high-speed dubbing; input level and balance controls; program search; repeat. FR 20 Hz-16 kHz high-bias; W&F 0.07% wrms.  $18 \times 4\frac{1}{2} \times 12\frac{1}{2}$  in. ....\$424

##### TA-6510 3-Head Cassette Deck

Dolby B, C, HX Pro. Features three motors. FR 20 Hz-20 kHz metal; S/N 60 dB metal; W&F 0.045% wrms.  $18 \times 4\frac{1}{2} \times 12\frac{1}{2}$  in. ....\$400

##### TA-RW411 Double Cassette Deck

Dolby B, C, HX Pro. Full-logic controls; autoreverse record/play for both transports; program search; synchro record with compatible CD players; switchable auto space; auto tape-bias selector; 2-tape sequential play; high-speed dubbing; input-level control; peak-level indicator. FR 20 Hz-16 kHz high-bias; W&F 0.07% wrms.  $18 \times 4\frac{1}{2} \times 12\frac{1}{2}$  in. ....\$335

##### TA-R410 Cassette Deck

Dolby B, C, HX Pro. Features switchable MPX filter. Full-logic controls; autoreverse; auto tape-bias selector; synchro record with compatible CD players; program search; auto space; timer; single/block repeat; master and balance input-level controls; 4-digit electronic counter; fluorescent display; peak-level indicator; remote control. FR 20 Hz-19 kHz high-bias; W&F 0.07% wrms.  $18 \times 4\frac{1}{2} \times 12\frac{1}{2}$  in. ....\$280

#### OPTIMUS BY RADIO SHACK

##### SC7-57 Double Cassette Deck

Dolby B, C, HX Pro. Features auto bias, level, and equalization controls; auto Frequency-

spectrum adjustment. Headphone jack. Autoreverse for both transports; one-touch normal/high-speed dubbing; program search; blank skip; 2-tape continuous play; synchro record with compatible Optimus CD players; fluorescent display; remote control through select Optimus receivers. ....\$280

#### PIONEER

##### PDR-05 CD Recorder

1-bit Pulseflow D/A converter. Features stable-platter mechanism; sampling-rate indicator; digital-source indicator; sampling-rate converter for 32- and 48-kHz sources; servo and digital circuits isolated from analog circuits. SCMS copy-inhibit system; auto record/pause; auto space mute; manual and auto track search; recording end search; fade-in/fade-out recording; fluorescent display; level meter; three-beam differential push/pull pickup. ....\$1,970

**PDR-04.** As above, without sampling-rate converter or sampling-rate indicator. ....\$1,165

##### CT-W616DR Double Cassette Deck

Dolby B, C, HX Pro. Features automatic bias setting; record-level optimization. Headphone jack. Autoreverse record/play for one transport; 2-tape sequential record/play; normal/high-speed dubbing; program search; blank skip; synchro record with compatible CD players; 4-digit electronic tape/elapsed-time counter; fluorescent peak-hold meter; SR-system remote compatibility. ....\$300

**CT-W660DR.** As above, without automatic bias setting or record-level optimization. ....\$275

#### Elite Series

##### Elite PDR-99 CD Recorder

1-bit Pulseflow D/A converter. Features Legato Link S circuitry (uses proprietary algorithm to restore frequency content lost in recording); stable-platter mechanism; center-mounted disc tray. Filter-optic and coaxial digital inputs and outputs; analog inputs and outputs; headphone jack with volume control. SCMS copy-inhibit system; one-touch synchro record and auto pause via source-component signal sensing; sampling-rate converter for 32- and 48-kHz sources; direct track access; remote control. Wood side panels. ....\$2,000

##### Elite CT-W79 Double Cassette Deck

Dolby B, C, HX Pro. Features automatic recording bias, level, headroom, and EQ optimization for specific tape using 3 calibration frequencies; flexible playback-dynamics adjustment; MPX filter; honeycomb chassis; hard-Permalloy record/play heads; ferrite erase heads. Headphone jack; mic input with level control. Autoreverse record/play for both transports; 2-tape simultaneous/sequential recording; 2-tape continuous play; normal/high-speed dubbing; synchro record with compatible CD players; program search; blank skip; auto space record mute; two 4-digit electronic counters; fluorescent peak-level meter; system remote-control compatibility. FR 20 Hz-19 kHz high-bias; S/N 57 dB NR; W&F 0.08%.  $16\frac{1}{2} \times 5 \times 9\frac{1}{2}$  in. ....\$545

##### Elite CT-W59 Double Cassette Deck

Dolby B, C, HX Pro. Features automatic recording bias, level, headroom, and EQ optimization for specific tape using 3 calibration frequencies; flexible playback-dynamics adjustment; MPX filter; honeycomb chassis; hard-Permalloy record/play and play heads; ferrite erase head. Headphone jack. Autoreverse record/play for one transport; synchro record with

compatible CD players; 2-tape continuous play; normal/high-speed dubbing; program search; blank skip; auto space record mute; two 4-digit electronic counters; fluorescent peak-level meter; system remote-control compatibility. FR 20 Hz-19 kHz high-bias; S/N 57 dB no NR; W&F 0.09%, 16% x 5 x 9% in .....\$435

## ROYAL

### RD-960BX Cassette Deck

Dolby B, C, HX Pro. Features 2 motors; switchable MPX filter. Bias fine-tuning; program search; memory rewind/replay; remote control. FR 20 Hz-18 kHz  $\pm 3$  dB; S/N 74 dB; W&F 0.035% wrms. 17% x 4% x 13 in .....\$400

## SHARP

### MD-MS100 Portable MD Recorder

Features shock-resistant buffer memory. Optical digital input terminal. 4 1/2-hr play capability; 3 1/2-hr record capability; stereo headphones with multifunction remote control; synchro sound recording; move/divide/combine/edit functions; 100-character title; 3-mode bass-extension system; random play. 4% x 1 1/4 x 3 1/4 in .....\$700

### MD-S50 Portable MD Player

Features shock-resistant memory. 4 1/2-hr play with lithium ion battery; multifunction remote control with LCD display; 3-mode bass-extension system; random play. 3 1/4 x 4 1/4 in .....\$550

## SHERWOOD

### DD-4050C Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse and full-log controls for both transports; high-speed dubbing; relay play; 20-track program search; synchro record/dub; synchro record with compatible CD players; record mute; blank skip; auto tape-bias selector; headphone jack; real-time counter; electronic tape counter; display dimmer; fluorescent display .....\$179

## SONY

### DD-790 DAT Deck

Pulse D/A converter, pulse-type A/D converter. Features 20-bit digital filter with dither and 45-bit internal processing; 3-motor direct-drive transport. Fiber-optic and coaxial digital inputs; analog inputs and outputs; fiber-optic digital output; headphone volume control. Standard- and long-play modes; auto/manual ID subcoding; track programming; fast search; intro scan; direct track access; CD synchro record; 2 repeat modes; timer record/play capability; record mute; absolute- or remaining-time display; remote control. FR 2 Hz-22 kHz  $\pm 0.5$  dB; THD 0.005% at 1 kHz; dynamic range 90 dB. 17 x 4 1/4 x 12 1/2 in; 11 lb .....\$800

### MZ-R3 Portable MD Recorder

10-second antishock memory. Fiber-optic digital input. Disc/track titling; LCD; records for 4 1/2 hrs with 2 AA batteries and optional rechargeable battery; headphones with remote control. Includes AC adaptor; carrying case. 4 1/4 x 1 x 3 1/4 in .....\$650

### MDS-JE500 MiniDisc Recorder

Hybrid-pulse D/A converter; 1-bit pulse-type A/D converter. Fourth-generation ATRAC audio decoder; 8x-oversampling; 18-bit digital filter; 10-second memory buffer. Optical digital input and output. Sampling-rate encoder; jog dial for track selection, text entry; 25-track program-

ming; 25-track music calendar; random play; 3 repeat modes; CD synchro record; remote control. FR 5 Hz-20 kHz  $\pm 0.3$  dB; S/N 96 dB. 17 x 4 1/4 x 11 in; 8 lb .....\$600

### MZ-E3 Portable MD Player

Features 10-sec antishock memory. LCD. Plays for 8 hrs with 2 AA batteries and optional rechargeable battery. Includes AC adaptor; headphones with remote control; carrying case. 4 1/4 x 1 1/4 x 2 1/4 in .....\$350

### TC-KE500S 3-Head Cassette Deck

Dolby S, B, C, HX Pro. 160-kHz Super Bias circuitry; linear time counter; FET play amplifier; bias and record calibration; 2-motor, center-mounted tape transport; program search; 16-segment fluorescent peak-level meters; switchable auto-play after fast-wind. FR 30 Hz-19 kHz  $\pm 3$  dB; S/N 61 dB no NR; W&F 0.055% wrms. 17 x 4 1/4 x 12 1/2 in; 9 lb .....\$480

### TC-WE805S Double Cassette Deck

Dolby S, B, C, HX Pro. Features dual autoreverse; high-density Permalloy tape heads; MPX filter. Twin linear tape counters; wide-range pitch control; CD synchro record; multiple-track program search; play selections in any programmed sequence; auto record-level and calibration in both transports; normal- and high-speed dubbing; relay play; fade-in switch; 16-segment fluorescent peak-level meters; switchable auto-play after fast-wind. FR 30 Hz-19 kHz  $\pm 3$  dB; S/N 58 dB no NR; W&F 0.07% wrms. 17 x 4 1/4 x 11 1/2 in; 9 lb .....\$330

### TC-KE400S Cassette Deck

Dolby S, B, C, HX Pro. Features center-mounted, ultra-stable 2-motor tape transport; Sorbothane cassette stabilizer; high-density Permalloy tape head. Headphone jack. Switchable MPX filter; electronic tape counter; multiple-track program search; 16-segment fluorescent peak-level meters; switchable auto-play after fast-wind; record mute; can be operated from remote supplied with any Sony receiver. FR 30 Hz-18 kHz  $\pm 3$  dB; S/N 58 dB no NR; W&F 0.07% wrms. 17 x 4 1/4 x 12 1/2 in; 8 lb .....\$250

## ES Series

### DD-2000S DAT Deck

90-MHz high-density linear D/A converter, pulse-type A/D converter. Features Super Bit Mapping noise-shaping for 20-bit resolution; 4-motor direct-drive transport; 4-head system with separate record and play heads. One coaxial and two fiber-optic digital inputs; analog inputs and outputs; fiber-optic and coaxial digital outputs; mic inputs; SCMS copy-inhibit system; track programming; skip play; end search; music scan; 29-segment digital peak-level meters; digital peak-margin indicator; remote control. FR 2 Hz-22 kHz  $\pm 0.5$  dB; S/N 94 dB; THD 0.0035% at 1 kHz; dynamic range 94 dB. 3-yr limited warranty. 17 x 5 1/4 x 15 in; 28 lb .....\$2,800

### DD-2400S DAT Deck

Pulse D/A converter, pulse-type A/D converter. Features Super Bit Mapping encoding system; 4-motor direct-drive transport; records at 32, 44.1, or 48-kHz sampling rates; 20-bit digital filter. Mic inputs; optical and coaxial inputs and outputs. Auto music-sensor track search; random music-sensor track programming; auto fade; 23-segment digital peak-level meters; synchro recording from compatible CD player; SCMS copy-inhibit system; timer-activated record or play; track/track repeat. FR 2 Hz-22 kHz  $\pm 0.5$  dB; S/N 93 dB; THD 0.0045% at

1 kHz. 3-yr limited warranty. 17 x 5 x 14 1/2 in; 17 lb .....\$1,600

### MDS-JA3ES MiniDisc Recorder

Pulse D/A converter, 1-bit pulse A/D converter. Features 3rd-generation ATRAC code; 4-second antishock buffer; 20-bit digital play filter with dither; 45-bit internal processing and 20-bit output. Fiber-optic digital input and output; coaxial digital input; analog line-level inputs and outputs; stereo mic inputs; headphone jack with volume control. Conversion from 32-, 44.1-, or 48-kHz source; 1,700-character text entry for each user-recorded MD; 25-track programming; digital peak-level meters; jog dial; remote control. FR 5 Hz-20 kHz  $\pm 0.5$  dB; S/N 103 dB. 3-yr limited warranty. 17 x 5 x 13 1/2 in; 13 lb .....\$1,200

### TC-KA3ES 3-Head Cassette Deck

Dolby S, B, C, HX Pro. Features closed-loop, dual-capstan, three-motor direct drive; transport center-mounted between power-supply and audio circuits to reduce noise; transport angled for smoother capstan rotation; quartz-locked speed servo; sapphire main bearings; laser-amorphous record and play heads; auto record level, EQ, and bias adjustment for each tape with built-in oscillator; antiresonant aluminum front panel; ceramic cassette holder. Powered cassette loading; direct track access; 9-track program search; switchable auto play after fast-wind; record mute; linear counter with memory; 24-segment fluorescent peak-level meters. FR 20 Hz-20 kHz  $\pm 3$  dB high-bias; S/N (high-bias) 59 dB no NR; W&F 0.022% wrms. 3-yr limited warranty. 17 x 5 1/4 x 14 1/2 in; 17 lb .....\$950

### TC-WA9ES Double Cassette Deck

Dolby S, B, C, HX Pro, both transports. Features 3 motors, autoreverse record/play, auto bias and record calibration for each transport; Sorbothane cassette stabilizers; Permalloy heads; cassette cassette holder; antiresonant aluminum front panel; switchable MPX filter. Headphone jack with volume control. Powered cassette loading; 2-tape simultaneous or sequential record; pitch control; blank skip; track programming; 9-track program search; normal/high-speed dubbing; 2-tape relay play; switchable auto play after fast-wind; record mute; auto pause; timer record/play; 2 electronic counters with memory; 16-segment fluorescent peak-level meters; remote control through compatible Sony receivers. FR 25 Hz-18 kHz  $\pm 3$  dB high-bias; S/N (high-bias) 58 dB no NR; W&F 0.06% wrms. 3-yr limited warranty. 17 x 5 1/4 x 13 1/2 in; 14 lb .....\$950

### TC-KA2ES 3-Head Cassette Deck

Dolby S, B, C, HX Pro. Features high-precision, center-mounted, 3-motor transport; 160-kHz Super Bias circuitry; FET play amplifier; high-speed fast-forward and rewind; auto bias and record calibration; Sorbothane cassette stabilizer; high-density Permalloy tape heads. Headphone jack. Linear time counter; switchable MPX filter; electronic tape counter; multiple-track program search; 16-segment fluorescent peak-level meters; switchable auto play after fast-wind; record mute; remote control through compatible Sony receivers. FR 30 Hz-19 kHz  $\pm 3$  dB; S/N 61 dB no NR; W&F 0.055% wrms. 3-yr limited warranty. 17 x 4 1/4 x 12 1/2 in; 9 lb .....\$550

### TC-WA8ESA Double Cassette Deck

Dolby S, B, C, HX Pro for both transports. Features 2 motors for each transport; auto record

calibration for both transports; Permalloy heads; ceramic cassette holder; switchable MPX filter. Headphone jack. Autoreverse record/play for both transports; 2-tape simultaneous or sequential record; track programming; 9-track program search; normal/high-speed dubbing; 2-tape relay play; record level and balance controls; auto play after fast-forward/rewind; record mute; 2 electronic counters with memory; 14-segment fluorescent peak meters; remote control through compatible Sony receivers, integrated amps, or preamps. FR 30 Hz-18 kHz  $\pm 3$  dB high-bias; S/N (high-bias) 57 dB no NR; W&F 0.07% wrms. 3-yr limited warranty. 17 x 5 x 11 1/4 in; 10 lb .....\$550

#### TC-KAIES 3-Head Cassette Deck

Dolby S, B, C, HX Pro. Features center-mounted 2-motor transport between power supply and audio circuits; auto bias and record-level calibration; antiresonant aluminum front panel; ceramic cassette holder; Sorbothane cassette stabilizer; switchable MPX filter. Gold-plated inputs and outputs; headphone jack. Powered cassette loading; multiple-track program search; switchable auto play after fast-forward; record mute; linear counter with memory; 16-segment fluorescent peak-level meters; remote control through compatible Sony receivers, integrated amps, or preamps. FR 30 Hz-18 kHz  $\pm 3$  dB high-bias; S/N (high-bias) 59 dB no NR; W&F 0.055% wrms. 3-yr limited warranty. 17 x 5 x 12 1/4 in; 9 lb .....\$350

### TEAC

#### D-8030S 3-Head Cassette Deck

Dolby S, B, C, HX Pro. Features quartz-locked, dual-capstan, 4-motor direct drive; cobalt amorphous head; center-mount transport; antivibration chassis; cassette stabilizer. Gold-plated line-level connectors and CD-direct jacks; headphone jack with volume control. Program search; synchro record with compatible CD players; record mute with auto spacer; master and balance record-level controls; auto tape-bias selector; remote control. FR 15 Hz-20 kHz  $\pm 3$  dB; S/N 84 dB Dolby S, 70 dB Dolby B, 80 dB Dolby C; W&F 0.022% wrms. 17 1/2 x 6 x 14 1/4 in .....\$1,149

**V-6030S.** As above, drive not quartz-locked direct. No record mute with auto spacer or auto tape-bias selector. W&F 0.027% .....\$949

#### W-6000R Double Cassette Deck

Dolby B, C, HX Pro. Features cassette stabilizer; motor-driven volume control; L/R mic inputs; headphone jack. Rotating-head autoreverse record/play for both transports; 46% pitch control for one transport; 2-tape simultaneous play; mic/line mixing; auto fade-record with compatible CD players for one transport; program search; normal/high-speed dubbing; auto record-level control; fluorescent display; remote control. FR 25 Hz-18 kHz high-bias; S/N 69 dB Dolby B, 79 dB Dolby C; W&F 0.06% wrms. 17 1/2 x 5 1/2 x 12 1/4 in .....\$750

#### V-2030S 3-Head Cassette Deck

Dolby S, B, C, HX Pro. Features auto bias and record-level calibration system with built-in oscillator; hard Permalloy record and play combination head with PC-OC wiring; 150-kHz high-frequency bias current; heavy-duty die-cast zinc-alloy head-block assembly; cassette stabilizer; center-mounted tape transport; aluminum front panel; electronic tape counter with time mode. Mic input; line output; headphone jack with level control. Switchable MPX filter;

multifunction fluorescent display with dimmer control; 16-segment peak-level meters; record mute with auto spacer; memory stop/play; auto monitor; concentric dual record-level controls; auto tape-type sensor; timer record/play; full-function remote control. FR 15 Hz-20 kHz  $\pm 3$  dB high-bias; S/N 60 dB no NR, 70 dB Dolby B, 80 dB Dolby C; W&F 0.045% wrms. 17 1/2 x 6 x 11 1/4 in; 11 lb .....\$650

#### V-1030 3-Head Cassette Deck

Dolby B, C, HX Pro. Features center-mounted tape transport; bias fine-tuning control; hard Permalloy record and play combination head with PC-OC wiring; cassette stabilizer; heavy-duty die-cast zinc-alloy head-block assembly; electronic tape index counter with time mode. Mic input; line output; headphone jack with level control. Switchable MPX filter; multifunction fluorescent display; 16-segment peak-level meters; record mute with auto spacer; auto monitor; auto tape-type sensor; timer record/play capability; infrared remote sensor. RC-393 remote control optional. FR 15 Hz-20 kHz  $\pm 3$  dB high-bias; S/N 60 dB no NR, 70 dB Dolby B, 80 dB Dolby C; W&F 0.045% wrms. 17 1/2 x 6 x 11 1/4 in; 11 lb .....\$400

#### W-850R Double Cassette Deck

Dolby B, C, HX Pro. Features hard-Permalloy record/play heads; bipolar power supply; L/R mic inputs; headphone jack. Rotating-head autoreverse record/play for both transports; 2-tape sequential play; program search; intro scan; blank search; record mute with auto spacer; dual level meters with peak hold; two 4-digit electronic counters; fluorescent display; compatible with Teac UR system remote control; separate remote optional. FR 25 Hz-18 kHz high-bias; S/N 69 dB Dolby B, 79 dB Dolby C; W&F 0.06% wrms. 17 1/2 x 5 1/2 x 11 1/4 in .....\$339

#### R-560 Autoreverse Cassette Deck

Dolby B, C, HX Pro. Features center-mounted tape transport; autoreverse and repeat; bipolar power supply; hard Permalloy rotating record/play head; 2-color fluorescent multifunction display; dual peak-level meters with peak hold; 4-digit electronic tape counter. Line input; line and headphone outputs. Tape-running status display; record mute with auto spacer; auto tape-type sensor; blank scan; CD Sync dubbing; full auto-stop; compatible with Teac UR system remote control; infrared remote sensor. FR 25 Hz-18 kHz high-bias; S/N 59 dB no NR, 69 dB Dolby B, 79 dB Dolby C; W&F 0.06% wrms. 17 1/2 x 5 1/2 x 11 1/4 in; 9 lb .....\$289

### TECHNICS

#### RS-TR575 Double Cassette Deck

Dolby B, C, HX Pro. Record/play and autoreverse for both transports; 2-tape sequential record/play; auto tape calibration; bias control; high-speed dubbing; two linear tape counters; fluorescent peak-hold meters; remote control through select Technics receivers .....\$270

#### RS-BX501 Cassette Deck

Dolby B, C, HX Pro. Advanced autoreverse transport mechanism; auto tape calibration; linear electronic tape counter; fluorescent peak-hold meters; headphone-output level control; remote control through select Technics receivers .....\$240

#### RS-TR252 Double Cassette Deck

Dolby B, C, HX Pro. Double autoreverse; electronic tape counter; high-speed editing with synchro start/stop; fluorescent peak-hold meters;

full-logic feather-touch controls; remote capability through select Technics receivers .....\$210

#### RS-TR373 Double Cassette Deck

Dolby B, C, HX Pro. Autoreverse for both transports; 2x fast-forward/rewind speeds; high-speed dubbing; 2 fluorescent electronic counters; remote control through select Technics receivers .....\$209

### YAMAHA

The following are compatible with Yamaha's integrated-system remote control.

#### KX-W952 Double Cassette Deck

Dolby B, C, HX Pro for both transports. Features 12-layer amorphous record/play heads; Sorbothane-stabilized cassette doors. Headphone jack with volume control; 2-tape sequential play/record; 2-tape simultaneous record of independent sources; autoreverse record/play for both transports; auto tape-bias selector; play-trim control; high-speed dubbing; 15-selection programmed play for each transport; intro scan; auto to record mute; blank skip; level meters with peak-hold. Includes remote control. 7 1/4 x 5 1/2 x 14 1/4 in; 18 lb .....\$729

#### KX-690 Cassette Deck

Dolby S, B, C, HX Pro. Features microcomputer-controlled full-logic operation; play-trim control; auto tape tuning; switchable MPX filter; manual bias control; cassette stabilizer; bidirectional intro scan; CD-tape synchro record; memory stop; music search; auto record mute; record return; auto tape-type sensor. Remote control optional. FR 20 Hz-18 kHz  $\pm 3$  dB high-bias; 20 Hz-21 kHz  $\pm 3$  dB metal; 20 Hz-18 kHz  $\pm 3$  dB normal; S/N 60 dB no NR, 68 dB Dolby B, 76 dB Dolby C, 80 dB Dolby S; W&F 0.04% wrms. 17 1/2 x 5 x 11 in; 11 lb .....\$599

#### KX-W952 Double Cassette Deck

Dolby B, C, HX Pro for both transports. Features microcomputer-controlled full-logic operation. Autoreverse; play-trim control; normal/high-speed dubbing; one-source simultaneous relay record; CD-tape synchro record; relay play; music search; auto record mute; record return; auto tape-type sensor. Remote control optional. FR 20 Hz-18 kHz  $\pm 3$  dB high-bias; 20 Hz-21 kHz  $\pm 3$  dB metal; 20 Hz-17 kHz  $\pm 3$  dB normal; S/N 58 dB no NR, 66 dB Dolby B, 74 dB Dolby C; W&F 0.08% wrms. 17 1/2 x 5 1/2 x 11 1/4 in; 11 lb .....\$399

#### KX-W492 Double Cassette Deck

Dolby B, C, HX Pro for both transports. Features microcomputer-controlled full-logic operation. Autoreverse; play-trim control; normal/high-speed dubbing play trim; CD-tape synchro record; relay play; music search; auto record mute; record return; auto tape-type sensor. Remote control optional. FR 20 Hz-18 kHz  $\pm 3$  dB high-bias; 20 Hz-20 kHz  $\pm 3$  dB metal; S/N 56 dB Dolby B, 74 dB Dolby C; W&F 0.08% wrms. 17 1/2 x 5 1/2 x 11 1/4 in; 11 lb .....\$299

#### KX-W392 Double Cassette Deck

Dolby B and C. Features microcomputer-controlled full-logic operation; autoreverse; CD-tape synchro record; normal/high-speed dubbing; relay play; music search; auto record mute; record return; auto tape-type sensor. Remote control optional. FR 20 Hz-17 kHz  $\pm 3$  dB high-bias; 20 Hz-19 kHz  $\pm 3$  dB metal; S/N 66 dB Dolby B, 74 dB Dolby C; W&F 0.08% wrms. 17 1/2 x 5 1/2 x 11 1/4 in; 11 lb .....\$249

**ADCOM**

**GFT-555II AM/FM Tuner**  
8 AM/FM presets. Features quartz-referenced digital-synthesis design. Auto scan; switchable high-blend circuit; monomute switch; fluorescent display. FM: 50-dB quieting sens 36 dB; cap ratio 1.5 dB; alt-ch sel 75 dB; THD 0.075% at 1 kHz stereo.....\$400

**AMC**

**T7 AM/FM Tuner**  
30 AM/FM presets. Features double-sided fiberglass printed-circuit boards; 75- and 300-ohm antenna inputs. Remote control.....\$349

**ARCAM**

**Alpha 8 AM/FM Tuner**  
8 AM/16 FM presets. Two sets of audio output. Remote control.....\$549

**AUDIO BY VAN ALSTINE**

**Omega III AM/FM Tuner**  
30 AM/FM presets. Buffered line outputs; regulated power supplies. Direct station access; local/distant switching; station name display.....\$499

**CARVER**

**TX-8R AM/FM Tuner**  
20 AM/FM presets. Preset scan; auto/manual scan tuning; FM mono/stereo switch; analog signal-strength meter. Removable rack handles; remote control. FM: 50-dB quieting sens 40.7 dB; stereo; AM rej 60 dB; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB stereo; THD 0.3% stereo at 1 kHz; 17 x 2 x 12 1/2 in.; 7 lb.....\$449

**DAY SEQUERRA**

**FM Reference Analyzer FM Tuner**  
10 FM presets. Features MicroTune PLL; three selectable IF bandwidths; DSP spectrum analyzer display; LCD oscilloscope tuning and audio readouts. Dual-mono construction; current gain output; two antenna inputs.....\$9,800

**FM Studio Two AM/FM Tuner**

20 AM/FM presets. Features MicroTune PLL; two selectable IF bandwidths; advanced tuning display.....\$2,200

**DEHON**

**TU-380RD AM/FM/RDS Tuner**  
40 AM/FM presets. Quartz-lock synthesis design. RDS reception with scrolling radio text display; system remote compatibility.....\$325

**TU-280 AM/FM Tuner**

30 AM/FM presets. Features quartz-lock synthesis design; MOSFET RF stages. IS-system remote-control compatibility.....\$275

**HARMAN KARDON**

**TU930 AM/FM Tuner**  
30 AM/FM presets. System remote jack; seek tuning; manual tuning; direct station access.....\$199

**LINN**

**Kremlin FM Tuner**  
80 FM presets. Software upgradable. 2 F-connector RF inputs; 2 line-level output pairs; remote jack. Adjustable muting/scan threshold w/memory; auto/man. scan; signal-strength meter.....\$3,995

**LUXMAN**

**T-353L AM/FM Tuner**  
30 AM/FM presets. Features digital-synthesis PLL design. Selectable strongest-station preset storage; muting-level switch; auto seek and scan; mono/stereo switch; turn-on and sleep timers; fluorescent display. FM: AM rej 62 dB; cap ratio 1.5 dB; S/N 73 dB at 65 dBf stereo. AM: S/N 54 dB. Black or champagne.....\$449

**MARANTZ**

**ST-46 AM/FM Tuner**  
30 AM/FM presets. Scan tuning; fluorescent display; alphanumeric labeling of station presets; remote controlled power on/standby; infrared remote control. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 73 dB stereo; THD 0.2% stereo; ch sep 45 dB. 3-yr parts-and-labor warranty. 16 1/2 x 3 1/2 x 11 1/2 in.; 7 lb.....\$250

**McINTOSH**

**MK7084 AM/FM Tuner**  
50 AM/FM presets. Features spatial circuit to modify frequency and phase response. Preset scan; all-preset-clear button.....\$1,500

**MERIDIAN**

**Model 504 FM Tuner**  
30 AM/FM presets. 75-ohm FM-antenna input; unbalanced output. Features custom labeling for each preset; mono/stereo switch; signal-strength and tuning-accuracy displays; 8-character alphanumeric display. FM: S/N 70 dB. 12 1/2 x 3 1/2 x 13 in.....\$1,195

**NAD**

**Model 412 AM/FM Tuner**  
24 AM/FM presets. Features IF filters; high-speed search tuning; tunes in 25-kHz increments for precise station lock. NAD-LINK facility for remote control through other NAD products; manual FM blend facility. FM: cap ratio 1.6 dB; alt-ch sel 58 dB; S/N 78 dB. 17 1/2 x 3 x 11 1/2 in.; 9 lb.....\$249

**NAIM**

**NAT-01 FM Tuner**  
Features progressive switching from mono to stereo; separate power supply. Auto bandwidth selection; digital frequency display that increases in brightness to indicate signal strength. 11 1/2 x 3 x 8 in.....\$3,300

**NAT-02.** As above, but with a built-in power supply.....\$2,050

**ONKYO**

**Integra T-9090II AM/FM/RDS Tuner**  
20 AM/FM presets. Features auto/manual reception-optimization system for selecting A/B antenna and local/DX. Wide/narrow/super-narrow IF bandwidth, high-blend and mono/stereo. Includes two antenna inputs. Preset scan; strongest-station memory; timer; FM fine tuning; adjustable output level; digital display and signal-strength meter; remote control. FM: cap ratio 1.0 dB; alt-ch sel 95 dB narrow; S/N 95 dB mono; THD 0.009%. Side-panel wood construction. 18 1/2 x 4 1/2 x 15 1/2 in.; 19 lb.....\$789

**T-4310R AM/FM/RDS Tuner**

30 AM/FM presets. Features RDS reception; auto reception-optimization system. RDS program search and alphanumeric text display; battery-free memory backup; 6 preset groups; direct station access; auto-scan tuning.....\$279

**PARASOUND**

**T/DQ-1600 AM/FM Tuner**  
20 AM/FM presets. Features digital quartz-locked design. External-remote-control connector; gold-plated RCA jacks. Remote control. FM: 50-dB quieting sens 37.2 dBf.....\$385

**PIONEER**

**F-93 AM/FM Tuner**  
Super-narrow FM IF-bandwidth setting. FM: 50-dB quieting sens 36.2 dBf stereo; AM rej 80 dB; cap ratio 1.0 dB; alt-ch sel 85 dB super narrowband; S/N 88 dB stereo at 80 dBf. AM: S/N 50 dB. 18 x 4 1/2 x 13 1/2 in.....\$900

**ROTEL**

**RT-990BX FM Tuner**  
16 FM presets. Features discrete component front end with copper shield; RF attenuator. Selectable wide/narrow IF bandwidth; remote control. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1.0 dB; adj-ch sel 80 dB; S/N 82 dB; THD 0.12%. 17 1/2 x 2 1/2 x 12 in.....\$750

**RT-940AX AM/FM Tuner**

20 AM/FM presets. Features mute/mono switch; bar-graph signal-strength display; remote control. FM: 50-dB quieting sens 34.5 dBf; cap ratio 1.5 dB; alt-ch sel 63 dB; S/N 70 dB; THD 0.3%. 17 1/2 x 2 1/2 x 11 1/2 in.....\$350

**RT-935AX.** As above, without remote.....\$270

**SONY**

**ST-S45S AM/FM Tuner**  
40 AM/FM presets. Features frequency-synthesis design. 2 antenna inputs; coaxial FM input. High-blend switch; preset scan; auto-scan tuning; alphanumeric naming for each preset; A/B antenna selection; 10-segment signal-strength meter. FM: S/N 100 dB mono, 92 dB stereo. 17 x 4 x 14 1/2 in.; 13 lb.....\$800

**ST-S505S AM/FM Tuner**

30 AM/FM presets. Frequency-synthesis design. Includes coaxial FM input; Control S input and output. Preset memory for mono/stereo/blend, IF bandwidth, and antenna-attenuator settings; stereo/mono/high-blend switch; IF-bandwidth switch; alphanumeric preset naming; 10-segment signal-strength meter. FM: S/N 82 dB mono, 78 dB stereo. 17 x 3 1/2 x 14 1/2 in.; 9 lb.....\$400

**YAMAHA**

**TX-950 AM/FM Tuner**  
40 AM/FM presets. Features Computer Servo Lock tuning; digital fine tuning; absolute linear phase IF amplifier circuitry; 6-way multistatus station memory. High-blend switch. FM: 50-dB quieting sens 15.1 dBf; alt-ch sel 85 dB; S/N 96 dB. AM: S/N 50 dB. 17 1/2 x 3 x 12 1/2 in.; 8 lb.....\$429

**TX-480 AM/FM Tuner**

40 AM/FM presets. Features direct-PLL circuitry; strongest-station preset; preset grouping; auto/manual mono/stereo selector; 20-segment signal-strength meter. Remote optional. FM: 50-dB quieting sens 15.1 dBf; alt-ch sel 85 dB; S/N 82 dB. AM: S/N 50 dB. 17 1/2 x 3 1/2 x 11 1/2 in.; 8 lb.....\$199

## AIWA

### AV-X500 400-W A/V Receiver/VC

4 channels. Dolby Pro Logic. 100 W x 3 (front, center) + 100 (rear). Front A/V input; subwoofer output. Features built-in 4-head hi-fi VCR; Digital signal processor; BBE sound enhancement (4-position); digital-synthesis AM/FM tuner; MTS/SAP tuner; Video Plus; C3 (Cable Channel Controller); auto-head cleaning; motor-driven volume control. Preset graphic equalizer; A/B, A+B speaker switching; learning remote; 32-station random memory presets; sleep timer; on-screen displays; 8-event/1-year programming. 14 1/4 x 10 1/4 x 12 1/2 in; 22 lb.....\$650

### AV-X300 400-W A/V Receiver/CD Changer

4 channels. Dolby Pro Logic. 100 W x 3 (front, center) + 100 (rear). 6-inputs; front A/V input; subwoofer output; optical digital input. Features built-in 5-disc CD changer; digital signal processor; BBE sound enhancement (4-position); digital-synthesis tuner; motor-driven volume control; 1-bit dual D/A converter; digital filter. Preset graphic equalizer; A/B, A+B speaker switching; learning remote control; 32-station random memory presets; sleep timer; fluorescent display; 20-track music calendar; random play. 14 1/4 x 10 1/4 x 12 1/2 in; 24 lb.....\$500

### AV-X200 400-W A/V Receiver

4 channels. Dolby Pro Logic. 100 W x 3 (front, center) + 100 (rear). 6-inputs; front A/V input; subwoofer output. Features digital signal processor; BBE sound enhancement (4-position); digital-synthesis tuner; motor-driven volume control. Preset graphic equalizer; A/B, A+B speaker switching; learning remote control; 32-station random memory presets; sleep timer. 14 1/4 x 6 x 12 1/2 in; 20 lb.....\$400

### AV-X100 200-W A/V Receiver

4 channels. Dolby Pro Logic. 60 W x 3 (front, center) + 20 (rear). 6-inputs; front A/V input; subwoofer output. Digital signal processor; BBE (4-position); digital-synthesis tuner; motor-driven volume control. Preset graphic equalizer; A/B, A+B speaker switching; 32-station random memory presets; sleep timer; full-function remote control. 14 1/4 x 6 x 12 1/2 in; 17 lb.....\$250

## AMFI

### Amfi Theater I 285-W A/V Receiver

5 channels. Dolby Pro Logic, Hall, and Live DSP modes. 75 W x 3 (front, center) + 30 x 2 (rear) all into 8 ohms. 4 audio and 2 video gold-plated inputs; 5-line-level outputs; subwoofer output; 5-way binding posts; headphone jack. 32 RDS-tuner presets; on/off and sleep timers; remote control. 17 x 14 x 5 1/2.....\$499

## CARVER

### HR-895 365-W A/V Receiver

5 channels. Dolby Pro Logic and 3 other surround modes. 110 W x 2 (front) from 20 Hz to 20 kHz with 0.05% THD + 75 x 1 (center) + 35 x 2 (rear), all into 8 ohms. 7 audio inputs including phono; 4 composite-video inputs; 3 S-video inputs; subwoofer output; pre-out/main-in loop for each channel; CATV coaxial FM input. Features Sonic Holography image-enhancing circuitry; digital-synthesis tuner; ACCD tuner noise-reduction circuitry. Multitroom capability with infrared receiver; 30 tuner presets; program/sleep timer; programmable 2-zone remote control. Amp: S/N 75 dB phono, FM: 50-dB quieting sens 39.2 dB stereo, AM: 95 dB; cap ratio 1.5 dB; alt-ch sel 70 dB narrow; S/N

68 dB stereo; THD 0.5% stereo at 1 kHz. 19 x 6 1/4 x 17 1/2 in; 40 lb.....\$1,399

### HTR-880 300-W A/V Receiver

5 channels. Dolby Pro Logic. 80 W x 3 (front), 30 x 2 (rear), all into 8 ohms. 3 audio inputs, 2 A/V inputs, 1 composite video output; EQ/processor loop. Discrete high-current amplifier design for all channels. Infinite deconvolution expands rear soundstage. Power steering increases power on front channels to meet sound-track demand. 19 x 6 1/4 x 17 1/2 in; 32 lb.....\$869



Carver HTR-880 A/V receiver

## DENON

### AVR-5600 700-W

#### THX Dolby Digital Receiver

5 channels. THX Home Cinema, Dolby Digital (AC-3), Dolby Pro Logic. 140 W x 5 into 8 ohms at 1 kHz with no more than 0.7% THD. 4 digital inputs; RF AC-3 input; digital output; 10 inputs, 12 outputs for audio; 5 inputs, 4 outputs for composite video; 3 outputs for S-Video. THX certification for 5.1 Dolby Digital and 4-channel Pro Logic surround; discrete output transistors; RDS (Radio Data System) with radio text. Personal Memory Plus; icon-based on-screen display; pre-outs for front, center, rear, subwoofer; learning remote.....\$2,800

### AVR-3600 450-W Dolby Digital Receiver

5 channels. Dolby Digital (AC-3), Dolby Pro Logic. 90 x 5 into 8 ohms at 1 kHz with no more than 0.7% THD. 2 digital inputs; RF AC-3 input; 10 inputs, 5 outputs for audio; 5 inputs, 4 outputs for composite video; 5 inputs, 3 outputs for S-Video. Features discrete output transistors, digital discrete surround circuit; Personal Memory Plus; icon-based on-screen display; multisource output; pre-outs for front, center, rear, subwoofer; learning remote.....\$1,800

### AVR-2600 350-W A/V Receiver

5 channels. Dolby Pro Logic; Classic Concert, Rock, Jazz, Club, Super Stadium, Mono Movie, and Matrix DSP modes. 100 W x 3 (front, center) + 25 W x 2 (rear). 5.1 channel input for Dolby Digital (AC-3) external decoder; 7 inputs, 4 outputs for audio; 4 inputs, 4 outputs for composite video; 4 inputs, 3 outputs for S-video. Features digital discrete surround circuit; Personal Memory Plus; RDS with radio text, 32-station AM/FM random preset memory tuning; auto preset memory; multisource output; pre-out terminals for center, rear, mono (subwoofer); learning remote.....\$1,000

### AVR-2500 305-W A/V Receiver

5 channels. Dolby Pro Logic, Wide Screen, and Live enhanced Dolby Pro Logic modes; Classic Concert, Rock, Jazz, Club, Super Stadium, Mono Movie, and Matrix DSP modes; normal, wide, and phantom center-channel modes. 85 W x 3 (front, center) + 25 W x 2 (rear). 7 inputs,

4 outputs for audio; 4 inputs, 4 outputs for composite-video; 3 inputs, 5 outputs for S-video; 2 center-channel outputs; main amplifier inputs; front, center, and mono line-level outputs. Discrete amplifiers for front and center channels, RDS radio-data reception with front-panel and on-screen displays; 32 AM/FM presets; icon-based on-screen display; programmable remote control. Simple remote optional.....\$799

### DRA-775RD 90-W/ch Receiver

2 channels. 90 W x 2 into 8 ohms from 20 Hz to 20 kHz. Phono input; video inputs and outputs; pre-out/main-in jacks. Chassis construction to shorten signal path. RDS digital-data reception; capability for 2 multitroom zones; system/multitroom remote.....\$750

### AVR-1200 250-W A/V Receiver

5 channels. 8 surround modes including Dolby Pro Logic. 70 W x 3 (front, center) + 20 x 2 (rear). 6 audio inputs including phono; center-channel, and mono-subwoofer line-level outputs; 3 video inputs, A/B speaker switch; icon-based on-screen display; system remote control.....\$549

### AVR-900 210-W A/V Receiver

5 channels. 5 surround modes including Dolby Pro Logic. 60 W x 3 (front, center) + 15 x 2 (rear). 5 audio inputs including phono; center-channel and mono-subwoofer line-level outputs; 2 video outputs, A/B speaker switch; system remote control.....\$400

### AVR-600 180-W A/V Receiver

5 channels. Dolby Pro-Logic. 50 W x 3 (front, center) + 15 W x 2 (rear). Features digital discrete surround circuit; Personal Memory Plus; 40-station AM/FM random preset memory tuning; auto preset memory; pre-out terminal for mono (subwoofer); A/B speaker switching; binding post speaker terminals for front speakers; color-coded remote.....\$329

### DRA-375RD 60-W/ch Receiver

2 channels. 60 W x 2 into 8 ohms from 20 Hz to 20 kHz with no more than 0.08% THD. 2 video inputs and outputs; 3-way speaker terminals; switched AC outlets. Features discrete output transistors; Signal Level Divided Construction (SLDC). A/B speaker switching; adjustable loudness; frequency-synthesis tuning; RDS with radio text; 40-station random preset memory; auto preset memory; character input; last-station-tuned memory; motor-driven volume control; remote control.....\$299

## DUAL

### CR5950RC 120-W/ch Receiver

2 channels. 120 W x 2 into 8 ohms with 0.02% THD. Features Class A design; motor-driven volume control; digital quartz-synthesis tuner. Gold-plated inputs for phono and CD; 16 AM/FM presets; remote control.....\$620

### CR9065RC 80-W/ch Receiver

2 channels. 80 W x 2 into 8 ohms with 0.02% THD. Features digital quartz-synthesis tuner; motor-driven volume control. Matrix surround; 4-character alphanumeric station naming; 40 AM/FM presets; remote control.....\$480

## FISHER

### RS-939 560-W A/V Receiver

5 channels. Dolby Pro Logic; DSP. 140 W x 3 (front, center) rms + 70 x 2 (rear) rms into 8 ohms at 1 kHz with 0.9% THD or 150 W x 2 rms



into 8 ohms, 20 Hz-20 kHz with no more than 0.9% THD; 4 audio and 2 video inputs; subwoofer output; headphone output. Features quartz-PLL tuning. Sleep timer; A/V Smart Start; spectrum analyzer; A/B, A+B speaker switching; 30 AM/FM presets; jog tuner; universal A/V remote. 16½ x 5½ x 13½ in; 21 lb.....\$500

## RS-929 460-W A/V Receiver

5 channels. Dolby Pro Logic; DSP. 115 W x 3 (front, center) rms + 57.5 W x 2 rms into 8 ohms at 1 kHz with no more than 0.9% THD or 120 W x 2 into 8 ohms, 40 Hz-20 kHz with no more than 0.9% THD. 4 audio and 2 video inputs; headphone output. Features quartz-PLL tuning. Sleep timer; A/B, A+B speaker switching; 30 AM/FM presets; rotary bass and treble controls; jog tuner; key A/V remote. 16½ x 6½ x 13½ in; 26 lb.....\$400

## RS-909 260-W A/V Receiver

5 channels. Dolby Pro Logic. 65 W x 3 (front, center) + 32.5 W x 2 rms into 8 ohms at 1 kHz with no more than 0.9% THD or 80 W x 2 rms into 8 ohms, 40 Hz-20 kHz with no more than 0.9% THD. 4 audio and 2 video inputs; headphone output. Features quartz-PLL tuning. Sleep timer; A/B, A+B speaker switching; 30 AM/FM presets; universal A/V remote; motor-driven volume control; rotary bass and treble controls; jog tuner; key A/V remote. 16½ x 6½ x 13½ in; 26 lb.....\$300

## HARMAN KARDON

### AVR80 MKII 375-W A/V Receiver

5 channels. Dolby Pro Logic and Dolby 3 Stereo modes. 85 W x 3 (front, center) + 60 x 2 (rear), or 100 x 2, all with 0.05% THD into 8 ohms from 20 Hz to 20 kHz. 8 audio inputs; 5 video inputs; preamp outputs for all channels. Features 6 direct channel inputs for use with discrete digital surround decoders; discrete amplifiers for all channels; twin DSP processors. Composite and S-video switching; 30 random AM/FM presets; VCR-dubbing capability.....\$1,699

### AVR70 260-W A/V Receiver

5 channels. Dolby Pro Logic and Dolby 3 Stereo modes. 70 W x 3 (front, center) + 25 x 2 (rear), or 80 x 2, all with 0.05% THD into 8 ohms from 20 Hz to 20 kHz. 8 audio inputs; 5 video inputs; preamp output and discrete amplifiers for all channels. 30 random AM/FM presets; VCR-dubbing capability.....\$1,099

### AVR25 MKII 345-W A/V Receiver

5 channels. Dolby Pro Logic, Theater, Stadium, and Dolby 3 Stereo modes. 65 W x 3 (front, center) + 25 x 2 (rear) with 0.3% THD or 75 x 2 with 0.09% THD, all into 8 ohms from 20 Hz to 20 kHz. 5 audio inputs with tape monitor; 4 video inputs; front, center, rear, and subwoofer channel preamp outputs. Discrete amplifiers for all channels; adjustable digital delay. 30 random AM/FM presets; VCR-dubbing capability.....\$769

### AVR60 MKII 190-W A/V Receiver

5 channels. Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 50 W x 3 (front, center) with 0.09% THD + 20 x 2 (rear) with 0.3% THD or 60 x 2 with 0.09% THD, all into 8 ohms from 20 Hz to 20 kHz. 5 audio inputs with tape monitor; 3 video inputs. Features discrete amplifiers for all channels. 30 AM/FM presets; VCR-dubbing capability; system remote control.....\$549

### AVR10 130-W A/V Receiver

5 channels. Dolby Pro Logic, Hall, and Dolby 3 Stereo modes. 30 W x 3 (front, center) with

0.09% THD + 20 x 2 (rear) with 0.3% THD or 35 x 2 with 0.09% THD, all into 8 ohms from 20 Hz to 20 kHz. 3 audio inputs with tape amps for all channels. 30 AM/FM presets; VCR-dubbing capability; system remote.....\$419

## HK3250 40-W/ch Receiver

2 channels. 40 W x 2 into 8 ohms with 0.9% THD or 65 x 2 into 4 ohms with 0.3% THD, all from 20 Hz to 20 kHz. 4 audio inputs with tape monitor; 2 video inputs; A/B speaker outputs. Discrete output transistors; motor-driven volume control. 4-speaker surround mode; 30 AM/FM presets; separate bass, treble controls; dot matrix fluorescent display; remote.....\$319

## JVC

### XRSD 280-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Dance Club, Headphone, Live Club, Hall, Pavilion, and 2 Theater modes; DSP. 80 W x 3 (front, center) + 20 x 2 (rear) into 4 ohms at 1 kHz with 0.7% THD or 85 x 2 into 4 ohms from 20 Hz to 20 kHz with 0.007% THD. 5 audio inputs; 3 video inputs; front-panel A/V input; line-level subwoofer and rear outputs; headphone jack; banana plug terminals; gold-plated terminals. Features digital Dolby Pro Logic circuitry; discrete output transistors; independent center-channel tone control. 25 electronic EQ presets; 40 AM/FM presets with station name memory; jog dial for source selection and tuner; A/V remote control; A/V CompuLink control system.....\$550

### XR518BVK 400-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall, Dance Club, Headphone, Live Concert, Pavilion, and 2 Theater modes; DSP. 100 W x 3 (front, center) + 50 x 2 (rear) at 1 kHz with 0.8% THD or 120 x 2 into 8 ohms from 20 Hz to 20 kHz with 0.02% THD. 5 audio inputs; 3 video inputs; front-panel A/V input; line-level subwoofer and rear outputs; headphone jack. Features digital Dolby Pro Logic circuitry; discrete output transistors for all channels; computer-controlled digital-synthesis tuner; rotary encoder volume control. 5 electronic EQ presets and manual setting; center-channel tone control; 40 AM/FM presets with name display for 20 stations; loudness switch; balance control; jog dial for source selection and tuner; sleep timer; universal A/V remote with cable box control; A/V CompuLink control system.....\$550

### XR718BVK 400-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 100 W x 3 (front, center) + 50 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD, or 100 W x 2 into 8 ohms from 20 Hz to 20 kHz with 0.06% THD. 5 audio inputs; 2 video inputs; line-level subwoofer output; headphone jack. Features discrete output transistors for all channels; rotary encoder volume control. On-screen display; adjustable digital delay; 40 AM/FM presets with station name display for 20 stations; independent center-channel tone control; loudness switch; jog dial tuner control and source selection; A/V CompuLink control system; A/V remote control.....\$430

### XR618BVK 400-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, and Hall modes. 100 W x 3 (front, center) + 50 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 100 x 2 into 8 ohms from 40 Hz to 20 kHz with 0.8% THD. 5 audio inputs including dedicated TV sound input; 2 video inputs; outputs

for 2 front speaker pairs; headphone jack. Features discrete output transistors for all channels; computer-controlled digital-synthesis tuner; motor-driven volume control. Adjustable digital delay; 40 AM/FM presets; center-channel tone control; loudness switch; fluorescent display; unified A/V remote control; enhanced CompuLink control system.....\$330

**RX518BVK**. As above with 200-W power. 50 W x 3 (front, center) + 25 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD or 70 x 2 into 8 ohms, 40 Hz to 20 kHz, with 0.8% THD. 4 audio inputs (no TV sound input).....\$260

## RX318BK 110-W/ch Receiver

5 channels. 5 audio inputs; outputs for A/B speaker pairs; headphone jack. Discrete output transistors; computer-controlled digital-synthesis tuner; motor-driven volume control. 4-speaker surround mode; 40 AM/FM presets; loudness switch; tape monitor log; LED volume indicator; fluorescent display; A/V remote control; enhanced CompuLink control system.....\$200

## KENWOOD

### KR-V9980 440-W Dolby Digital Receiver

5 channels. Dolby Digital (AC-3), Dolby Pro Logic, Dolby 3 Stereo; DSP. 100 W x 3 (front, center) + 70 x 2 (rear) or 120 x 2, all rms into 8 ohms. Subwoofer output and 5 pre-outs; A/B speaker outputs; RF and coaxial digital inputs for Dolby Digital (AC-3); 4 audio inputs; 5 video-in; 2 video outputs, 1 video-monitor-out connection. Features full digital Dolby Pro Logic circuitry; discrete amplifier circuitry; fan cooling; quartz-synthesized digital tuning; auto input-type selector. Rotary encoder volume control; electronic balance control; fluorescent dot matrix display; variable input sensitivity with individual source memory; 2 switched AC accessory outlets; 40 AM/FM presets; universal preprogrammed remote with IR repeater.....\$1,000

**KR-V9980**. As above, without Dolby Digital decoding, auto input-type selector, variable input sensitivity, or 6-channel pre-outs.....\$750

### KR-X1000 550-W THX Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo; DSP. 130 W x 3 (front, center) + 80 x 2 (rear) or 125 x 2, all rms into 8 ohms. 5 audio inputs including phono; 5 video inputs; 2 video-record outputs; 1 video-monitor output with composite and 5-video connectors; 2 switched AC outlets. Features full digital Dolby Pro Logic circuitry; discrete power circuitry; 2-speed cooling fan; AM/FM quartz-synthesis digital tuner; rotary-encoder volume control. Calibrated narrow-band test-tone generator with 6 level controls; presence-effect control; switchable connection between preamp outputs and power-amp inputs; on-screen displays; universal preprogrammed remote control.....\$1,000

### KR-V8080 350-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Arena, Jazz Club and Stadium modes; DSP. 100 W x 3 (front, center) + 25 x 2 (rear), all rms into 8 ohms. 4 audio inputs; 2 video inputs; line-level preamp outputs for left, right, center, rear-left, rear-right, and subwoofer; 1 video output; 2 switched AC outlets. Features discrete amplifier circuitry; high-current power supply; cooling fan; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; auto/manual tuning; loudness control; universal preprogrammed remote control.....\$500

**KR-V7080 350-W A/V Receiver**

5 channels. Digital Dolby Pro Logic, Dolby 3 Stereo, and Theater modes. 100 W x 3 (front, center) + 25 x 2 (rear), all rms into 8 ohms; 4 audio inputs; 2 video inputs; line-level outputs for left, right, center, rear left, rear right, and subwoofer; 2 video outputs; headphone jack; 2 switched AC outlets. Discrete amplifier circuitry; cooling fan; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; direct station access; auto/manual tuning; loudness control; remote control .....\$400

**KR-V6080 250-W A/V Receiver**

5 channels. Dolby Pro Logic, Dolby 3 Stereo, and Theater modes. 70 W x 3 (front, center) + 20 x 2 (rear) or 100 x 2, all rms into 8 ohms; 4 audio inputs; video input; 2 video outputs; A/B front speaker outputs; headphone jack; 2 switched AC outlets. Discrete amplifier circuitry; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; loudness control; full-function remote .....\$300

**KR-V5580 180-W A/V Receiver**

5 channels. Dolby Pro Logic, Dolby 3 Stereo modes. 50 x 3 (front, center) + 15 x 2 (rear) or 80 x 2, all rms into 8 ohms; 4 audio inputs; video input; 2 video outputs; outputs for 2 front speaker pairs; headphone jack; 2 switched AC outlets. Features discrete amplifier circuitry; motor-driven volume control; quartz-synthesis tuner. Test-tone generator; auto input balance; digital delay; center- and rear-channel level controls; 20 AM/FM presets; auto/manual tuning; loudness control; full-function remote control .....\$220

**KR-A5080 100-W/hc Receiver**

5 channels. 100 W x 2 rms into 8 ohms; 6 audio inputs; A/B speaker outputs; headphone jack; 2 switched AC outlets. Features discrete amplifier circuitry; motor-driven volume control; quartz-synthesis tuner; SRS (Sound Retrieval System) 3-D Stereo. 20 AM/FM presets; direct station access; auto/manual tuning; loudness control; fluorescent display; remote control .....\$180

**LUXMAN****RV-371 315-W A/V Receiver**

5 channels. Dolby Pro Logic, Stadium, simulated-stereo, and 2 Hall modes. 75 W x 2 (front) + 55 x 3 (center, rear). 12 audio inputs; switchable phono/line-level input; S-video terminals; composite video on-screen display output; front-panel A/V input; system bus connection; A/B front speaker outputs. Features 5 discrete amplifiers; Star circuitry. Multitroom capability; variable rear-channel time delay; A/V record selector; FM tuning in 25 kHz steps; 20 AM/FM presets; defeatable bass and treble controls; loudness switch; A/B speaker selector; sleep timer; on-screen displays; remote control .....\$1,749

**MAGNAVOX**

**MX963AHT A/V Receiver/Speaker System**  
4 channel 180-W A/V receiver with built-in 7-disc CD elevator changer and accompanying 6-speaker suite. Dolby Pro Logic, 3 channel, and normal stereo modes. 45 W x 3 (front, center) + 45 x 1 (rear) into 8 ohms from 20 Hz to 20 kHz with 0.9% THD. Headphone jack; front panel A/V input. Motorized volume control, auto input balance. Universal remote; favorite station se-

lection; 5-band spectrum analyzer; 8 AM/16 FM presets; preset equalizer; audio muting; center- and rear-channel level controls; clock/sleep timer. Includes MX891SUB powered bass module and MX963SS5 5-speaker package .....\$600  
**MX993AHT Receiver/Speaker System.** As above, without 7-disc CD changer. MX891SS5 5-speaker package with MX891SUB. 14 1/4 x 5 x 11 in. ....\$450

**MARANTZ****SR-96 510-W THX Receiver**

5 channels. THX Home Cinema, Dolby Pro Logic, 3 Ch Logic, Hall, Matrix. 110 W x 3 (front, center) + 90 x 2 (rear) rms into 8 ohms from 20 Hz to 20 kHz with less than 0.05% THD. 4 audio inputs; 5 video inputs; front panel A/V input; 5 pre-out and main-in jacks; discrete 6-channel RCA inputs for connection to outboard Dolby Digital (AC-3) decoder; preamp multitroom audio outputs; banana jack speaker outputs. Features THX certification, Dolby processing in digital domain, composite- and S-video switching. Alpha-text on-screen display; 68-key learning remote control; dual record output selectors; 30 AM/FM presets; RC-2000 intelligent learning remote with LCD readout. Amp: bandwidth 20 Hz-20 kHz; S/N 105 dB. FM: 50-dB quieting sens 13.5 dBf mono; cap ratio 1.0 dB; alt-ch sel 65 dB; S/N 68 dB stereo. 17 1/4 x 6 1/4 x 16 1/2 in; 32 lb .....\$1,600

**SR-870 480-W A/V Receiver**

5 channels. Dolby Pro Logic. 110 W x 3 (front, center) + 75 x 2 (rear) rms into 8 ohms from 20 Hz to 20 kHz with less than 0.05% THD. 4 audio inputs; 5 video inputs; front-panel A/V input, discrete 6-channel RCA inputs for connection to outboard Dolby Digital (AC-3) decoder. High-current amplifier design, composite and S-video switching. Alpha-text on-screen display; TV/DBS input features auto power-on function; preamp multitroom outputs; 30 AM/FM presets; RC-2000 intelligent learning remote with LCD readout. Amp: S/N 105 dB. FM: 50-dB quieting sens 13.5 dBf mono; cap ratio 1.0 dB; alt-ch sel 65 dB; S/N 68 dB stereo, 3-yr parts and labor warranty. 17 1/4 x 6 1/4 x 18 in; 33 lb .....\$1,100

**SR-770 300-W A/V Receiver**

5 channels. Dolby Pro Logic; DSP. 80 W x 3 (front, center) + 30 x 2 (rear) rms into 8 ohms from 20 Hz to 20 kHz with 0.05% THD or 105 x 3 (front, center) + 50 x 2 (rear) rms into 4 ohms with 0.09% THD. 4 audio, 5 video inputs; discrete 6-channel inputs for connection to outboard Dolby Digital (AC-3) decoder; banana-jack compatible speaker terminals. Alpha-text on-screen display; front-panel display; TV/DBS input features auto power-on function; preamp multitroom outputs; 30 AM/FM presets; learning remote with LCD readout. Amp: S/N 105 dB. FM: cap ratio 1 dB; alt-ch sel 65 dB; S/N 68 dB stereo, 3-yr parts and labor warranty. 17 1/4 x 6 1/4 x 18 in; 30 lb .....\$900

**SR-670 265-W A/V Receiver**

5 channels. Dolby Pro Logic, Theater (enhanced Dolby Pro Logic), multiple hall and theater modes. DSP. 75 W x 3 (front, center) + 20 x 2 (rear) or 100 x 2, all rms into 8 ohms from 20 Hz to 20 kHz with 0.08% THD. Audio and video inputs including phono input and tape monitor; front-panel A/V inputs; banana-jack speaker output. Dolby Pro Logic decoding in digital domain. Simultaneous function mixes a video input signal with another audio input signal; 30 AM/FM presets; alphanumeric fluores-

cent display; 49-key RC-5 system remote. Amp: S/N 102 dB. FM: cap ratio 1.0 dB; alt-ch sel 55 dB; S/N 73 dB stereo, 3-year parts and labor warranty. 17 1/4 x 5 1/2 x 15 in; 29 lb .....\$580

**Slim Series SR-1020 45-W/hc Receiver**

2 channels. One of three Slim Series components featuring compact chassis and hinged titanium faceplates that conceal all controls. 45 W x 2 into 8 ohms with 0.05% THD or 60 x 2 into 4 ohms with 0.2% THD, both rms from 20 Hz to 20 kHz. 6 inputs including phono, tape, and digital tape; banana-jack outputs. Auto/manual tuning; 30 AM/FM presets with 2-speed scan; station naming; clock with timer; Slim Series system remote control. Amp: S/N 73 dB phono, 90 dB line. FM: 30-dB quieting sens 39.2 dBf stereo; cap ratio 1.0 dB; alt-ch sel 60 dB; S/N 75 dB stereo. 16 1/2 x 3 x 12 1/2 in; 13 lb .....\$500

**SR-66 200-W A/V Receiver**

4 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall modes. 50 W x 3 (front, center) + 25 x 2 (rear) or 75 x 2 into 8 ohms from 20 Hz to 20 kHz with 0.09% THD. 5 audio and 2 video inputs. Features digital delay. Video switching; 30 AM/FM presets; system remote control. Amp: S/N 80 dB phono, 90 dB line. FM: cap ratio 1.0 dB; alt-ch sel 65 dB; S/N 75 dB stereo. 16 1/2 x 5 1/2 x 14 1/2 in .....\$400

**SR-45 40-W/hc Receiver**

2 channels. 40 W x 2 rms into 8 ohms from 20 Hz to 20 kHz with 0.5% THD. Phono input; RC-5 system remote-control jacks; AC outlets. Discrete power-output transistors; motor-driven volume control. 30 AM/FM presets with battery-free memory backup; bass, treble, and bass-EQ controls; system remote control. Amp: S/N 80 dB phono, 90 dB line. FM: cap ratio 1.0 dB; alt-ch sel 65 dB; S/N 75 dB stereo; THD 0.5% stereo; ch sep 45 dB. 16 1/2 x 5 1/2 x 14 1/2 in .....\$330

**MITSUBISHI****M-VR600 255-W A/V Receiver**

5 channels. Dolby Pro Logic, Wide, Phantom, Dolby 3 stereo, Hall modes. 65 W x 3 (front, center) into 6 ohms + 30 x 2 into 4 ohms or 70 x 2 into 6 ohms. 4 audio inputs, 2 tape loops, 4 S-video inputs and 2 S-video outputs; 4 video line inputs; front-panel camcorder A/V inputs; mono subwoofer output; headphone jack. Features discrete output transistors; auto standby circuit. 30 AM/FM presets; motorized volume control with mute; remote control and rear level controls; pre-programmed universal remote. Amp: 0.09% THD. 17 1/4 x 5 1/4 x 15 in .....\$599

**M-VR400 190-W A/V Receiver**

5 channels. Dolby Pro Logic, Wide, Phantom, Dolby 3 Stereo, and Hall modes. 50 W x 3 (front, center) into 6 ohms + 20 x 2 into 4 ohms or 55 x 2 into 6 ohms. Discrete output transistors; auto standby circuit; 4 audio inputs; 2 audio tape inputs; 1 VCR loop; 2 video line inputs; mono subwoofer output; headphone jack. 30 AM/FM presets; motorized volume control; remote control and rear level controls; remote with mute. Amp: THD 0.09%. 17 1/4 x 5 1/4 x 15 in .....\$449

**NAD**

*NAD's Soft Clipping circuitry is designed to prevent speaker-damaging distortion when the amplifier is overdriven.*

**Model 716-AV 205-W A/V Receiver**

5 channels. Dolby Pro Logic and Hall modes. 55

W x 3 (front, center) + 20 x 2 (rear) or 80 x 2  
cont into 8 ohms (115 x 2 avg into 4 ohms); 2 au-  
dio inputs including phono; 3 video inputs; 2 vi-  
deo outputs. Features all-discrete components for  
output stages. Multiroom source control; ad-  
justable delay time; pink-noise generator; record-  
out selector; direct station access; 40 AM/FM  
presets with 6 groups; nonvolatile memory for  
surround-mode settings; display for relative vol-  
ume settings; remote control. Amp: FR 20Hz-30  
kHz  $\pm 1$  dB; THD 0.08% at rated power; S/N 80  
dB phono, 100 dB line. FM: S/N 73 dB mono,  
67 dB stereo; THD 0.25% stereo. \$749

#### Model 713-AV 195-W A/V Receiver

5 channels. Dolby Pro Logic and Hall surround  
modes. 55 W x 3 (front, center) + 15 x 2 (rear)  
or 60 x 2, all into 8 ohms from 20 Hz to 20 kHz  
with 0.08% THD. CD and phono inputs; 2 tape  
inputs; 2 video inputs; 1 video output. Features  
all-discrete output stages; simplified Extended  
Dynamic Power circuit for low-impedance  
drive capability. Controlled Dynamic Range  
(CDR) switch for late-night listening; video  
switching; full system remote control; NAD  
Link; 30 AM and FM presets. Amp: FR 20 Hz-  
30 kHz  $\pm 0.1$  dB; S/N 100 dB. 17 1/2 x 5 1/4 x  
13 in. \$599



NAD Model 712 receiver

#### Model 711-AV 140-W A/V Receiver

5 channels. Dolby Pro Logic and Hall surround  
modes. 40 W x 3 (front, center) + 10 x 2 (rear)  
or 40 x 2, all into 8 ohms from 20 Hz to 20 kHz  
with no more than 0.08% THD. 4 audio inputs  
including 2 tape input/outputs; 2 video inputs.  
Features all-discrete output stages. Controlled  
Dynamic Range (CDR) switch for late-night  
listening; video switching; full system remote  
control; NAD Link; 30 AM and FM presets.  
Amp: FR 5Hz-50 kHz  $\pm 1$  dB; S/N 100 dB.  
17 1/2 x 5 1/4 x 11 1/2 in. 20 lb. \$499

#### Model 712 25-W/ch Receiver

2 channels. 25 W x 2 cont into 8 ohms from 20  
Hz to 20 kHz with no more than 0.03% THD. 6  
audio inputs including 2 tape input/outputs with  
dubbing capability; line-level inputs/outputs.  
NAD Soft Clipping circuitry. Full system re-  
mote; NAD Link; 24 AM/FM presets; 25 kHz  
tuning steps. Amp: FR 2 Hz-70 kHz  $\pm 0.3$  dB;  
S/N 116 dB. 17 1/2 x 3 1/2 x 10 1/2 in. 13 lb. \$399

#### NAKAMICHI

##### RE-1 80-W/ch Receiver

2 channels. 80 W x 2 into 8 ohms. Pre-out/  
main-in loops; 3 video inputs; 2 video outputs;  
speaker terminals; AC outlet. Features Harmonic  
Time Alignment amplifier circuitry to keep  
amplifier distortion components aligned with  
musical waveform; isolated-ground topology;  
multiregulated power supply; video buffer amp;  
PLL tuner with dual-gate MOSFET, ceramic-resonator  
MPX section. Multiroom capability; 10  
AM/FM presets; loudness control; defeatable  
gain control; muting; signal-strength meter;  
monitor/record-out selector; remote control.

Amp: FR 20 Hz-20 kHz  $\pm 0.5$  dB; THD  
0.008%; S/N 78 dB. FM: 50-dB quieting sens  
37.5 dBf stereo; cap ratio 2 dB. 16 x 3 x 14 in.;  
26 lb. \$900  
RE-2. As above. 55 W x 2 into 8 ohms. No vi-  
deo inputs/outputs. 20 lb. \$650

#### RE-3 37-W/ch Receiver

2 channels. 37 W x 2 into 8 ohms. Pre-out/  
main-in loops. Features isolated-ground topology;  
multiregulated power supply; PLL tuner with  
dual-gate MOSFET. 10 AM/FM station pre-  
sets; auto-seek/manual tuning; tone controls;  
fluorescent display; remote control. Amp: FR  
20 Hz-20 kHz  $\pm 0.5$  dB; THD 0.01%; S/N 98  
dB. FM: 50-dB quieting sens 38.5 dBf stereo;  
cap ratio 2 dB. 16 x 3 x 10 in. 13 lb. \$430

#### ONKYO

##### Integra TX-SV939THX 500-W

##### THX Dolby Digital Receiver

5 channels. Dolby Digital (AC-3), THX Home  
Cinema, Midnight Theater, 18 DSP modes. 100  
W x 5 into 2 ohms or 120 x 2 rms into 8 ohms.  
11 audio and 7 video inputs (6 S-video); RF, opti-  
cal, and coaxial digital inputs for Dolby Digital  
(AC-3); front-panel A/V input/output with  
switch; 2 video monitor jacks; front, center, rear  
line-level jacks; 3 switched AC outlets. Features  
discrete output circuits; auto-switched cooling  
fan. Intelligent Power Management (IPM) au-  
dio/video trigger. Acoustic program presets;  
auto acoustic analyzer with mic; 3 language on-  
screen display; midbass control; drop-down  
panel with light; 40 random-access presets with  
four group memory; auto AM/FM scan tuning;  
character input; sleep timer function on remote  
control. \$2,800

##### TX-SV828 370-W THX Receiver

5 channels. THX Home Cinema, Dolby Pro  
Logic, 7 DSP modes. 90 W x 3 (front, center) +  
50 x 2 (rear) or 100 x 2, all rms into 8 ohms. 4  
S-video inputs; all-channel pre-out/main-in;  
mono subwoofer output; front-panel A/V input;  
bypassable subwoofer crossover. Features THX  
certification; auto input balance; built-in cool-  
ing fan; Motorola 24-bit DSP. Xantech multi-  
room capability; adjustable digital display; 30  
AM/FM presets with battery-free backup; 3 pre-  
set groups with scan; FM mute; sleep timer;  
on-screen display; Onkyo RI system; programmable  
remote control. Amp: FR 20 Hz-20 kHz;  
THD 0.03%. FM: THD 0.1% mono. 17 1/4 x 7 x  
17 1/4 in. 33 lb. \$1,500

##### Integra TX-DSR38 370-W

##### Dolby Digital Receiver

5 channels: Dolby Digital (AC-3), Midnight The-  
ater, Cinema Re-EQ, 12 DSP modes. 90 W x 3  
(front, center) + 50 x 2 (rear) or 100 x 5 all into 8  
ohms. 8 audio and 4 video inputs (4 S-video);  
RF, optical, and coaxial digital inputs for Dolby  
Digital (AC-3); front, center, rear, multisource  
line-level jacks; Features auto-switched cooling  
fan. Intelligent Power Management (IPM) au-  
dio/video trigger; 3-page on-screen display; mid-  
bass control; 40 random-access presets with four-  
group memory; character input; preprogrammed  
remote control. \$1,500

##### TX-SV636 315-W A/V Receiver

5 channels. Dolby Pro Logic, 4 DSP modes. 85  
W x 3 (front, center) + 30 x 2 (rear) or 100 x 2,  
all rms into 8 ohms. 6 audio and 4 video inputs;  
pre-out front, center, rear, and subwoofer out-  
puts; 3-way binding posts; headphone jack. Fea-  
tures Motorola 24-bit DSP, full Dolby process-

ing in the digital domain. Xantech-compatible  
multiroom/multisource capability; adjustable  
digital delay; 30 AM/FM presets; 3 preset  
groups; direct station access; FM mute; timer;  
on-screen display; Onkyo RI-system compati-  
bility; programmable remote control. Amp: FR  
20 Hz-20 kHz; THD 0.08%. FM: THD 0.1%  
mono. 18 x 6 1/4 x 15 1/2 in. \$799

##### TX-SV535 245-W A/V Receiver

5 channels. Dolby Pro Logic, 4 DSP modes. 65  
W x 3 (front, center) + 25 x 2 (rear) or 80 x 2,  
all rms into 8 ohms. 7 audio and 3 video inputs;  
preamp outputs for all channels; 5-way binding  
posts; headphone jack. Features Motorola 24-bit  
DSP processing, full Dolby processing in the  
digital domain. Xantech-compatible multi-  
room/multisource control; adjustable digital de-  
lay; 30 AM/FM presets; 3 preset groups; FM  
mute; sleep timer; Onkyo RI-system compati-  
bility. Amp: FR 20 Hz-20 kHz; THD 0.08%.  
FM: THD 0.15% mono. 18 x 6 1/4 x 15 1/2 in.  
30 lb. \$599

##### TX-SV434 205-W A/V Receiver

5 channels. Dolby Pro Logic. 55 W x 3 (front,  
center) + 20 x 2 (rear) or 65 x 2, all rms into 8  
ohms. 6 audio and 2 video inputs; line-level  
subwoofer output; pre-outs for all channels. Ad-  
justable digital delay; 30 AM/FM presets with  
battery-free backup; direct station access; 3 pre-  
set groups with scan; record-out selector; A/B  
speaker switching; sleep timer; Onkyo RI-sys-  
tem remote control. \$430

##### TX-8410 100-W/ch Receiver

2 channels. 100 W x 2 rms into 8 ohms. 6 audio  
and 2 video inputs. A/V switching; 30 AM/FM  
presets with battery-free backup; 3 preset  
groups with scan; direct station access; FM  
mute switch; selective tone; sleep timer; RI-sys-  
tem remote control. \$350

#### OPTIMUS BY RADIO SHACK

##### STAV-3590 540-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby Cinema  
Logic, Simulated Surround, Studio, and Arena  
modes. 135 W x 3 (front, center) + 135 x 1  
(rear) or 150 x 2 into 8 ohms from 20 Hz to 20  
kHz with no more than 0.09% THD. CD, pho-  
no, tape 1/VR, tape 2/monitor, and laserdisc  
inputs; video; center-channel preamp, and sub-  
woofer outputs. Digital tuning; motorized vol-  
ume control. Extended Bass switch; 30 memory  
presets; Auto Source Control allows one-touch  
playback of sources; programmable system re-  
mote control. \$500

##### STAV-3580 440-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3-Channel  
Logic, Simulated Surround, Studio modes. 110  
W x 3 (front, center) + 110 x 1 (rear) or 110 x 2  
rms into 8 ohms from 20 Hz to 20 kHz with no  
more than 0.09% THD. CD, phono, tape 1/VR,  
tape 2/monitor, and laserdisc inputs; video, cen-  
ter-channel preamp, and subwoofer outputs.  
Digital tuning. Super Bass switch; sleep timer;  
30 memory presets; system remote. \$350

##### STAV-3570 280-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3-Channel  
Logic. 70 W x 3 (front, center) + 70 x 1 (rear)  
or 100 x 2 rms into 8 ohms from 20 Hz to 20  
kHz with no more than 0.9% THD. Five audio  
and two video inputs; subwoofer output. Digital  
tuning. Super Bass switch; 30 memory presets;  
system remote control. \$300

## STAV-3560 240-W A/V Receiver

4 channels. Dolby 3-Channel Logic. 60 W x 3 (front, center) + 60 x 1 (rear) or 60 W x 2 rms into 8 ohms from 40 Hz to 20 kHz with no more than 0.9% THD. Five audio and 2 video inputs. Digital tuning. Super Bass switch; 30 memory presets; system remote .....\$250

## STA-3500 100-W/ch Receiver

5 channels. 100 W x 2 rms into 8 ohms from 40 Hz to 20 kHz with no more than 0.9% THD. 5 audio inputs, 1/4-inch headphone jack. Digital tuning. Super Bass switch; 30 memory presets; system remote .....\$220

## PIONEER

### VSX-D906S 500-W Dolby Digital Receiver

5 channels. Dolby Digital (AC-3), Dolby Pro Logic, Dolby 3 Stereo, Jazz, Hall, Studio, Theater 1 and 2 modes; DSP. 100 W x 5 (front, center, rear) into 6 ohms at 1 kHz with 0.8% THD or 100 x 2 into 6 ohms from 20 Hz to 20 kHz with 0.09% THD. 5 audio and 5 video inputs; 4 S-video inputs; front-panel A/V input; 3 S-video outputs; 2-way binding posts for all channels; 5 line-level outputs. Features motor-driven volume control; electronic tone controls. On-screen icon-based graphic interface including control and titling of 100-disc CD changers; tuner presets with labeling and 5 classification groups; programmable A/V remote control. 16% x 6% x 16% in .....\$1,200

### VSX-D606S 500-W Dolby Digital Receiver

5 channels. Dolby Digital (AC-3), Dolby Pro Logic, Dolby 3 Stereo, Hall, Jazz, Studio, Theater 1 and 2 modes; DSP. 100 W x 5 (front, center, rear), 4 audio inputs; 4 video inputs; front-panel A/V input; line-level center-channel and subwoofer outputs. Discrete amplifiers; motor-driven volume control; DSS control; programmable remote control. 16% x 6% x 11% in .....\$925

### VSX-D506S 500-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall, Jazz, Studio, and Arena modes; DSP. 100 W x 5 (front, center, rear), 4 audio inputs; 4 video inputs; center and subwoofer line-level outputs. Frequency-synthesis AM/FM tuner; DSS control facilities. Jog dial; adjustable delay time; 30 AM/FM presets; separate bass and treble controls; Super Bass switch; 3-D Theater; return key; A/B speaker switching; preprogrammed remote control. 16 x 6% x 11% in .....\$525

VSX-466S. As above, without Hall or Jazz modes; no front A/V input; 52-key remote control .....\$465

VSX-456. As VSX-466S, without remote control or 5-D Theater .....\$370

VSX-406. As VSX-466S, 80 W x 3 (front, center) + 80 x 1 (rear). Without Studio mode, Super Bass, jog dial, DSS control facilities, or 5-D Theater .....\$320

### VSX-455 440-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, 3 DSP soundfield modes. 110 W x 3 (front, center) + 110 x 1 (rear) at 1 kHz or 150 x 2 cent from 20 Hz to 20 kHz with 0.09% THD, both into 8 ohms. 4 audio inputs; 2 video inputs; line-level center-channel and subwoofer outputs. Features discrete amplifiers for each channel; motor-driven volume control. Bass enhancer; tone control; remote control; display-off feature. 16% x 6% x 11% in .....\$350

### VSX-305 240-W A/V Receiver

4 channels. 60 W x 3 (front, center) + 60 x 1

(rear) or 60 x 2 cent into 8 ohms from 40 Hz to 20 kHz with 0.9% THD. 4 audio and 2 video inputs. Motor-driven volume control. Tone controls; adjustable delay time; 30 station presets; remote control. 16% x 5% x 11% in .....\$290

## ELITE Series

### VSX-99 500-W Dolby Digital Receiver

5 channels. Dolby Digital (AC-3), Dolby Pro Logic, Jazz, Dance, Hall, and Simulated Surround modes. 100 W x 5 (front, center, rear) at 1 kHz or 130 x 2 cent from 20 Hz to 20 kHz with 0.05% THD, both into 8 ohms. 5 audio and video inputs; 2 S-video inputs and outputs; line-level center-channel and subwoofer outputs; front-panel A/V input; second-zone line-level output; banana-jack speaker outputs. Features discrete amplifiers for each channel; source-direct mode; motor-driven volume control; pure-line circuit. Icon-based graphic interface controlling all system components; multiroom/multisource control; video-signal selector; sound-field parameter control; variable bass enhancer; tone control; remote. 16% x 6% x 16% in .....\$2,100

### VSX-79 520-W A/V Receiver

5 channels. Dolby Pro Logic, Jazz, Dance, Hall, Pro Logic Theater, and Simulated Surround modes. 130 W x 3 (front, center) + 130 x 1 (rear) at 1 kHz or 165 x 2 cent from 20 Hz to 20 kHz with 0.05% THD, both into 8 ohms. 5 audio and video inputs; 2 S-video inputs and outputs; 2 center-channel outputs; line-level center-channel and subwoofer outputs; front-panel A/V input; second-zone line-level output; banana plug speaker outputs. Features discrete amplifiers for each channel; source-direct mode; motor-driven volume control; pure-line circuit. Icon-based graphic interface controlling all system components; multiroom/multisource control; video-signal selector; sound-field parameter control; bass enhancer; tone control; remote. 16% x 6% x 16% in .....\$1,100

### VSX-59 480-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 stereo, Jazz, Dance, Hall, Pro Logic Theater, Simulated Surround, and Arena modes. 120 W x 3 (front, center) + 120 x 1 (rear) at 1 kHz or 150 x 2 cent from 20 Hz to 20 kHz with 0.09% THD, both into 8 ohms. 4 audio inputs; 3 video inputs; line-level center-channel and subwoofer outputs; front-panel A/V input. Discrete amplifiers for each channel; motor-driven volume control. Icon-based graphic interface controlling all system components; multiroom control; bass enhancer; tone control; remote. 16% x 6% x 16% in .....\$765

VSX-49. As above, 100 W x 3 (front, center) + 100 x 1 (rear) at 1 kHz or 110 x 2 cent from 20 Hz to 20 kHz with 0.09% THD, both into 8 ohms. 2 video inputs. No Jazz, Dance, or Hall modes. No front-panel A/V input. 16% x 6% x 11% in .....\$550

## RCA

### RV3798 200-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 stereo, Hall modes. 40 W x 5 (front, center, rear) or 40 x 2 rms into 8 ohms from 20 Hz to 20 kHz  $\pm$  1 dB with less than 0.25% THD. Five audio and three video inputs; line-level inputs for all channels for connection of 5.1-channel Dolby Digital decoder output; dedicated DSS input; dual line-level subwoofer outputs; headphone jack. Features PLL digital tuning, surround memory (store and recalls preferred surround settings for each source); two-color fluorescent display;

on-screen display; speaker level indicator; universal remote. 16% x 4% x 13 in; 26 lb .....\$599

### RV3695 160-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall modes. 40 W x 3 (front, center) + 20 x 2 (rear) or 40 x 2 (stereo mode), all rms into 8 ohms from 40 Hz to 20 kHz  $\pm$  1 dB with less than 0.25% THD. Five audio and three video inputs; dual line-level subwoofer outputs; headphone jack. Features PLL digital tuning, surround memory (stores and recalls preferred surround settings for each source); two-color fluorescent display; speaker level indicator; universal remote. 16% x 4% x 13 in; 26 lb .....\$399

## ROTEL

### RX-950AX 50-W/ch Receiver

2 channels. 50 W x 2 cent into 8 ohms. 4 inputs including phono; pre-out/main-in loops; main/remote speaker terminals; processor loop; 2 video inputs; 2 switched AC outlets; headphone jack. Motor-driven volume control. 16 AM/FM presets; video-dubbing capable; tone defeat; remote. Amp: FR 20 W x 20 Hz  $\pm$  1 dB; S/N 100 dB. FM: 50-dB quieting sens 37.2 dBf stereo; cap ratio 1 dB; all-ch sel 63 dB; S/N 75 dB stereo; THD 0.25% stereo. 17% x 4% x 13 in .....\$600

## SHERWOOD

### RV-7050R 300-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, 5 DSP modes. 80 W x 3 (front, center) + 60 x 1 (rear) or 110 x 2 with 0.05% THD. 5 audio and 3 video inputs; front-panel A/V input; line-level outputs for each channel; video monitor output; headphone jack. Discrete amplifier stage; motor-driven volume control. Multiroom capability; adjustable digital delay; center- and rear-channel level control; auto input balance; test-tone generator; 30 AM/FM presets with scan; tone/EQ and bass/treble controls; sleep timer; alphanumeric fluorescent display; unified remote control .....\$599

RV-5050R. As above, 70 W x 3 (front, center) + 25 x 1 (rear) or 90 x 2 with 0.05% THD. No DSP .....\$499

### RV-4050R 170-W A/V Receiver

4 channels. Dolby Pro Logic and Dolby 3 Stereo modes. 50 W x 3 (front, center) + 20 x 1 (rear) or 60 x 2 with 0.05% THD. 4 audio and 2 video inputs; front-panel A/V input; video-monitor output; headphone jack. Discrete amplifier stage. Auto input balance; remote center- and rear-channel level control; test-tone generator; 30 AM/FM presets with scan; tone/EQ and bass/treble controls; sleep timer; alphanumeric fluorescent display; unified remote control .....\$399

## SONY

### STR-DE905G 460-W A/V Receiver

5 channels. Dolby Pro Logic; 12 DSP soundfield modes. 120 W x 3 (front, center) + 50 W x 2 (rear) or 120 W x 2 into 8 ohms from 20 Hz to 20 kHz with 0.09% distortion. Front A/V inputs; subwoofer output; 5 video inputs; video monitor output; 3 S-video inputs; 2 S-video outputs; headphone jack. Features auto input balance; discrete output transistors; separate power transformers for audio and display; frequency synthesis tuning; auto tuning; motor-driven volume control. VisionTouch graphicscope point-and-click remote control; on-screen graphic display of A/V system status and operation; preprogramming to operate other brands of A/V

# RECEIVERS

equipment; 200-CD management with compatible Sony changers; Soundfield Link soundfield memory; tuner station naming and indexing; muting switch; 30 AM/FM station presets. Amp: FR 10 Hz-50 kHz  $\pm 1$  dB line, FM: 50-dB quieting sens 38.3 dBf stereo; S/N 70 dB stereo. 17 x 5 7/8 x 14 1/2 in; 22 lb.....\$1,000

## STR-DE805 460-W A/V Receiver

5 channels. Dolby Pro Logic; 12 DSP soundfield modes. 120 W x 3 (front, center) + 50 x 2 (rear) or 120 x 2 into 8 ohms at 20 Hz to 20 kHz with 0.09% distortion. Front A/V input with composite/S-video; subwoofer output; 5 video inputs; video monitor output; headphone jack. Discrete output transistors; auto input balance; separate power transformers for audio and display; frequency synthesis tuning. Vision-Touch joystick point-and-click universal remote control; on-screen graphic display of A/V system status and operation; 200-CD management with compatible Sony changers; Soundfield Link soundfield memory; tuner station naming and indexing; input indexing; low boost function; muting switch; 30 AM/FM station presets; S-Link. Amp: FR 10 Hz-50 kHz  $\pm 1$  dB line, FM: 50-dB quieting sens 38.3 dBf stereo; S/N 70 dB stereo. 17 x 5 7/8 x 14 1/2 in; 22 lb.....\$700

## STR-DE705 460-W A/V Receiver

5 channels. Dolby Pro Logic; 12 DSP soundfield modes. 120 W x 3 (front, center) + 50 x 2 (rear) into 8 ohms or 120 x 2 into 8 or 4 ohms from 20 Hz to 20 kHz with 0.09% THD. 2 subwoofer outputs; 3 video inputs; video monitor output; front A/V input; headphone jack. Features DSP in all 5 channels; discrete output transistors; separate power transformers for audio and display; frequency synthesis tuning; auto input balance; motor-driven volume control. Soundfield Link soundfield memory; tuner station indexing; input indexing; programmable A/V remote control; S-Link; rear- and center-channel level controls; low boost; muting switch; auto tuning; 30 AM/FM station presets. Amp: FR 10 Hz-50 kHz  $\pm 1$  dB line, FM: 50-dB quieting sens 38.3 dBf stereo; S/N 70 dB stereo. 17 x 5 7/8 x 14 1/2 in; 22 lb.....\$500

## STR-DE605 460-W A/V Receiver

5 channels. Dolby Pro Logic; 12 DSP soundfield modes. 100 W x 3 (front, center) + 50 x 2 (rear) or 100 x 2 into 8 ohms from 20 Hz to 20 kHz with 0.09% THD. Subwoofer output; 3 video inputs; video monitor output; front A/V input; headphone jack. Auto input balance; discrete output transistors; separate power transformers for audio and display; frequency synthesis tuning; motor-driven volume control. Soundfield Link soundfield memory; tuner station indexing; input indexing; muting switch; 30 AM/FM station presets; A/V system remote. Amp: FR 10 Hz-50 kHz  $\pm 1$  dB line, FM: 50-dB quieting sens 38.3 dBf stereo; S/N 70 dB stereo. 17 x 5 7/8 x 14 1/2 in; 22 lb.....\$400

## STR-DE405 320-W A/V Receiver

4 channels. Dolby Pro Logic; DSP. 80 W x 3 (front, center) + 80 x 1 (rear) or 80 x 2 into 8 ohms from 20 Hz to 20 kHz with 0.09% THD. 2 video inputs; video monitor output; headphone jack. Features discrete output transistors; separate power transformers for audio and display; auto input balance; frequency synthesis tuning; motor-driven volume control. 30 AM/FM station presets; system remote. Amp: FR 10 Hz-50 kHz  $\pm 1$  dB line, FM: 50-dB quieting sens 38.3 dBf stereo; S/N 70 dB stereo. 17 x 5 7/8 x 11 1/2 in; 14 lb.....\$300

## STR-DE305 100-W/ch Receiver

2 channels. 100 W x 2 into 8 ohms from 20 Hz to 20 kHz with 0.1% THD. 4 audio inputs including phono; 2 video inputs; headphone jack. Features discrete output transistors; separate power transformers for audio and display; frequency synthesis tuning; motor-driven volume control. 6 function input selector; low boost; muting switch; 30 AM/FM station presets; auto tuning; A/V system remote; A/B speaker switch. Amp: FR 10 Hz-50 kHz  $\pm 1$  dB line; S/N 70 dB. FM: 50-dB quieting sens 38.3 dBf. 17 x 5 7/8 x 11 1/2 in; 15 lb.....\$250

## ES Series

### STR-GA9ES 460-W A/V Receiver

5 channels. Dolby Pro Logic; 24 DSP soundfield modes. 120 W x 3 (front, center) into 4 or 8 ohms from 20 Hz to 20 kHz with 0.05% THD + 50 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD. Subwoofer output; 5 video inputs; S-video inputs and outputs; video monitor output; gold-plated headphone jack; discrete 5.1-channel line-level inputs for connection of Dolby Digital (AC-3) decoder. Separate power supplies for input and power output stages; discrete output transistors; auto input balance; separate power transformers for audio and display; frequency synthesis tuning. 5-channel DSP; motor-driven volume control. VisionTouch one-button remote control; on-screen graphic display; DSP digital parametric equalizer; adjustable DSP parameters; 200-CD management with compatible Sony changers; Soundfield Link memory; tuner station naming and indexing; input indexing; rear and center channel level controls; low-boost function; muting switch; 30 AM/FM station presets; Power Swap drives rear speakers with front internal amp channels when external amp is used for front speakers; auto tuning. Amp: FR 10 Hz-50 kHz  $\pm 1$  dB line, FM: 50-dB quieting sens 38.3 dBf stereo; S/N 70 dB stereo. 17 x 6 1/8 x 16 1/2 in.....\$1,300

### STR-GA8ES. As above, without VisionTouch

one-button remote control and CD-changer management system.....\$950

### STR-GA7ES 350-W A/V Receiver

5 channels. Dolby Pro Logic; 12 DSP soundfield modes. 90 W x 3 (front, center) into 4 or 8 ohms from 20 Hz to 20 kHz with 0.05% THD + 40 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD. Subwoofer output; 5 video inputs; S-video inputs and outputs; video monitor output; headphone jack; discrete 5.1 channel line-level inputs for connection of Dolby Digital (AC-3) decoder. Separate power supplies for input and power output stages; discrete output transistors; auto input balance; separate power transformers for audio and display; frequency synthesis tuning; 5-channel DSP; motor-driven volume control. Soundfield Link soundfield memory; tuner station naming and indexing; rear- and center-channel level controls; muting switch; 30 AM/FM station presets; Power Swap drives rear speakers with front internal amp channels when external amp is used for front speakers; programmable A/V remote control; S-Link. Amp: FR 10 Hz-50 kHz  $\pm 1$  dB line, FM: 50-dB quieting sens 38.3 dBf stereo; S/N 70 dB stereo. 17 x 6 1/8 x 16 1/2 in.....\$750

### STR-GX700ES 260-W A/V Receiver

5 channels. Dolby Pro Logic; 5 DSP soundfield modes. 70 W x 3 (front, center) into 4 or 8 ohms with 0.15% THD + 25 x 2 (rear) into 8 ohms at 1 kHz with 0.8% THD. Inputs for 8 line-level sources; phono input; headphone jack; Discrete output transistors for front and

center channels; separate power supplies for input and power-output stages; Class A amplification via Optical A Multi-Stage Bias; separate power transformers for audio and display; auto input balance. Soundfield Link soundfield memory; test-tone generator; center and surround level controls; 30 tuner presets; station naming and index tuning; input naming; tape monitoring; mute switch; A/V remote control. Amp: FR 10-20 kHz  $\pm 1$  dB line; S/N 105 dB line, FM: 50-dB quieting sens 38.3 dBf stereo; cap ratio 1:2 dB. 3-yr limited warranty; 17 x 5 7/8 x 14 1/2 in; 23 lb.....\$450

## TEAC

### AG-SV7150 250-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, Theater, and Hall modes. 70 W x 3 (front, center) + 20 x 2 (rear) at 1000 Hz with 1% THD or 100 x 2 rms with 0.07% THD. 7 audio inputs including phono, CD, aux, 2 tape, and 2 video; 2 video inputs; video-monitor output. Features Quartz-PLL tuner; motor-driven volume control. Normal, wide, and phantom center-channel modes; adjustable digital delay; test-tone generator; 30 AM/FM presets; bass and treble controls; balance control; loudness switch; sleep timer; fluorescent display; remote control. Amp: FR 20 Hz-20 kHz; S/N 70 dB phono, 75 dB line, FM: 50-dB quieting sens 38dBf stereo; cap ratio 2 dB; S/N 70 dB stereo. 17 1/8 x 6 1/8 x 14 1/2 in; 22 lb.....\$459

### AG-SV5150 150-W A/V Receiver

4 channels. Dolby Surround. 60 W x 2 (front) rms into 8 ohms from 20 Hz to 20 kHz with 0.07% THD + 15 x 2 (rear). 5 audio inputs including CD, tape monitor, TV/aux; and 2 A/V; 2 video inputs; video-monitor output. Quartz-PLL tuner; motor-driven master volume control. 30 AM/FM presets; direct station access; Teac UR-system remote control. Amp: FR 30-20 kHz  $\pm 1$  dB phono, 10 Hz-50 kHz  $\pm 3$  dB line; S/N 73 dB line, FM: 50-dB quieting sens 42 dBf stereo; cap ratio 2.5 dB. 17 1/8 x 5 x 11 in; 14 lb.....\$369

### AG-260 28-W/ch Receiver

2 channels. 28 W x 2 rms into 8 ohms from 50 Hz to 20 kHz with 0.9% THD. Inputs for 3 line-level sources; MM phono input. Quartz PLL-synthesis tuning. 8 AM and 16 FM presets; auto/manual tuning; bass, treble controls; loudness switch; LCD. Amp: FR 20 Hz-20 kHz  $\pm 1$  dB phono, 10 Hz-35 kHz  $\pm 1$ , -4 dB line; S/N 75 dB phono, 85 dB line, FM: 50-dB quieting sens 22 dBf mono, 42 dBf stereo; cap ratio 2.5 dB; S/N 65 dB mono, 60 dB stereo. 17 1/8 x 4 x 9 1/2 in; 12 lb.....\$179

## TECHNICS

Class H+ refers to Technics's proprietary system of providing two power supplies for each amplifier output channel, one for low signals and one for high signals, with the goals of reducing heat generation and improving power distribution.

### SA-TX50 480-W THX Receiver

5 channels. Home THX Cinema. Dolby Pro Logic, 10 DSP soundfield modes. 120 W x 3 (front, center) + 60 x 2 (rear) or 125 x 2.5 video and 3 audio inputs; front VCR input; subwoofer output; headphone jack; decoder outputs. Features Enhanced Class H+ amplifier circuitry; quartz-synthesized digital tuning system; internal cooling fan. On-screen display and help



Technics SA-TX50 THX receiver

function; preprogrammed A/V remote control; needle-type power meters; 30-station AM/FM random-access presets; motorized volume control; bass and treble tone controls; A/B speaker selectors. Amp: FR 20 Hz to 20 kHz  $\pm 0.5$  dB; THD 0.03%; S/N 75 dB. FM: 50-dB quieting sens 38.3 dBf; AM rej 50 dB; cap ratio 1 dB; alch sel 65 dB; S/N 75 dB mono, 70 dB stereo; THD 0.3%. 17 x 6 1/4 x 14 1/4 in; 27 lb.....\$1,100

#### SA-TX30 400-W THX Receiver

5 channels. Home THX Cinema, Dolby Pro Logic, 7 DSP soundfield modes. 100 W x 3 (front, center) + 50 x 2 (rear) or 120 x 2.5 video and 3 audio inputs; front VCR input; subwoofer output; headphone jack. Features Enhanced Class H+ amplifier circuitry; quartz-synthesized digital tuning system; internal cooling fan. On-screen display and help function; 30-station AM/FM random-access presets; motorized volume control; alphanumeric display; bass and treble tone controls; A/B speaker selector. Amp: FR 20 Hz to 20 kHz  $\pm 0.5$  dB; THD 0.03%; S/N 75 dB. FM: 50-dB quieting sens 38.3 dBf; AM rej 50 dB; cap ratio 1 dB; alch sel 65 dB; S/N 75 dB mono, 70 dB stereo; THD 0.3%. 17 x 6 1/4 x 14 1/4 in; 25 lb.....\$900

#### SA-EX900 500-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, 5 DSP soundfield modes. 100 W x 3 (front, center) + 100 x 1 (rear) + 100 x 1 (subwoofer) at 1 kHz with 0.9% THD or 120 x 2 from 20 Hz to 20 kHz with 0.05% THD, all into 8 ohms. 4 audio, 4 video inputs; front-panel video input; line-level and speaker-level subwoofer outputs; headphone jack. Enhanced Class H+ amp circuitry; quartz-synthesized digital tuner; internal cooling fan. On-screen display, help function; subwoofer volume control; variable delay time; preprogrammed universal A/V remote; direct 10-key station tuning (with remote). 17 x 6 1/4 x 14 1/4 in; 23 lb.....\$600

#### SA-EX700 500-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby 3 Stereo, 5 DSP soundfield modes. 100 W x 3 (front, center) + 100 x 1 (rear) + 100 x 1 (subwoofer) at 1 kHz with 0.9% THD or 120 x 2 from 20 Hz to 20 kHz with 0.05% THD, all into 8 ohms. 4 audio, 4 video inputs; front-panel video input; line-level and speaker-level subwoofer outputs; headphone jack. Enhanced Class H+ amplifier circuitry; quartz-synthesized digital tuner; internal cooling fan. Help function with alphanumeric LED readout; subwoofer volume control; variable delay time; A/V remote; direct 10-key station tuning (with remote). 17 x 6 1/4 x 14 1/4 in; 23 lb.....\$500

#### SA-EX500 440-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, 5 DSP soundfield modes. 110 W x 3 (front, center) + 110 x 1 (rear) at 1 kHz with 0.9% THD,

120 x 2 from 20 Hz to 20 kHz with 0.05% THD, all into 8 ohms. 4 audio and 2 video inputs; line-level subwoofer output. Class H+ amplifier circuitry; quartz-synthesized digital tuner. Help function with alphanumeric LED readout; A/V remote; direct 10-key station tuning (with remote). 17 x 5 1/4 x 14 1/4 in; 21 lb.....\$400

#### SA-EX300 160-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo. 40 W x 3 (front, center) + 40 x 1 (rear) at 1 kHz with 0.9% THD or 60 x 2 from 40 Hz to 20 kHz with 0.8% THD, all into 8 ohms. 4 audio and 2 video inputs; line-level subwoofer output. Quartz-synthesized digital tuner. A/V remote control, direct 10-key station tuning (with remote). 17 x 5 1/4 x 14 1/4 in; 16 lb.....\$270

#### SA-EX100 100-W A/V Receiver

2 channels. 100 W x 2 into 8 ohms from 40 Hz to 20 kHz with 0.8% THD. 4 audio inputs and 1 VCR input (audio only). Features Class H+ amplifier circuitry; quartz-synthesized digital tuner; motorized volume control. A/V remote control, direct 10-key station tuning (with remote). 17 x 5 1/4 x 12 1/4 in; 16 lb.....\$200

### YAMAHA

#### RX-V2090 440-W A/V Receiver

7 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Sports, Stadium, 70-mm Movie Theater, TV Theater, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 100 W x 2 (front) from 20 Hz to 20 kHz with 0.015% THD + 100 x 1 (center) from 20 Hz to 20 kHz with 0.07% THD + 35 x 2 (rear effects) from 20 Hz to 20 kHz with 0.09% THD + 35 x 2 (front effects) at 1 kHz with 0.08% THD, all into 8 ohms. 5-channel line-level inputs for connection of Dolby Digital (AC-3) decoder; 5 audio inputs; 4 A/V inputs with S-video connectors; dual center-channel outputs; gold-plated phono jack; gold-plated front-panel A/V input. Multi-room/multisource capability; 40 AM/FM presets; on-screen displays; programmable main remote; system remote for secondary room. 17 1/2 x 6 x 16 1/2 in.....\$1,499

#### RX-V990 350-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Sports, Stadium, 70-mm Movie Theater, TV Theater, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 100 W x 2 (front) from 20 Hz to 20 kHz with 0.015% THD + 100 x 1 (center) with 0.07% THD + 25 W x 2 (rear) at 1 kHz with 0.08% THD, all rms into 8 ohms. 5-channel line-level input for Dolby Digital AC-3 decoder; 5 audio inputs; 4 A/V inputs with S-video connectors; 5 line-level outputs; 2-way binding-post outputs; pre-out/main-in loops for front channels; dual center-channel outputs. 40 AM/FM presets; record-out selector; on-screen displays; programmable remote control; front-panel A/V input. 17 1/2 x 6 x 16 1/2 in.....\$999

#### RX-V960 276-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Sports, Stadium, 70-mm Movie Theater, TV Theater, Rock Concert, Jazz Club, Church, and Concert Hall DSP modes. 80 W x 2 (front) from 20 Hz to 20 kHz with 0.04% THD + 80 x 1 (center) from 20 Hz to 20 kHz with 0.07% THD + 18 x 2 (rear) at 1 kHz with 0.07% THD, all rms into 8 ohms. 5 audio and front-panel aux inputs; 4 A/V inputs including 2 S-video; line-level outputs for all channels plus subwoofer; dual center-channel outputs. 40

AM/FM presets; programmable remote. 17 1/2 x 5 1/4 x 13 1/2 in.....\$699

#### RX-770 85-W A/V Receiver

2 channels. 85 W x 2 into 8 ohms from 20 Hz to 20 kHz with 0.019% THD. 4 audio and 2 video inputs; 3-way binding posts; pre-out/main-in loops; infrared input and output ports. Direct-PLL IF-count synthesis tuning; antialiasing/antiresonance base; motor-driven input selector and volume control; source-direct mode. 40 AM/FM presets; variable loudness control; sleep timer; bass, treble, and balance controls; record-out selector; A/B speaker switching; signal-strength meter; remote control. 17 1/2 x 5 1/4 x 15 1/2 in.....\$549

#### RX-V590 265-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Stadium, Disco, Concert Hall, Rock Concert, Mono Movie, and Concert Video modes. 75 W x 2 (front) from 20 Hz to 20 kHz with 0.04% THD + 75 x 1 (center) at 1 kHz with 0.04% THD + 20 x 2 (rear) at 1 kHz with 0.09% THD, all rms into 8 ohms. 4 audio and 4 A/V inputs; line-level outputs for all channels plus subwoofer; dual center-channel outputs. Programmable remote. 17 1/2 x 5 1/4 x 13 1/2 in.....\$549

#### RX-595 80-W A/V Receiver

2 channels. 80 W x 2 rms into 8 ohms from 20 Hz to 20 kHz with 0.01% THD. 4 audio and 2 A/V inputs; 2-way speaker terminals; infrared input and output ports. Antialiasing/antiresonance base; direct PLL IF-count synthesis tuning. 40 AM/FM presets; record-out selector; A/B speaker switching; sleep timer; system remote. 17 1/2 x 5 1/4 x 15 1/2 in.....\$399

#### RX-V490 240-W A/V Receiver

5 channels. Dolby Pro Logic, Dolby Pro Logic Enhanced, Concert Hall, Rock Concert, Mono Movie, and Concert Video modes. 70 W x 2 (front) from 20 Hz to 20 kHz with 0.04% THD + 70 x 1 (center) at 1 kHz with 0.01% THD + 15 x 2 (rear) at 1 kHz with 0.7% THD, all rms into 8 ohms. 4 audio and 2 A/V inputs. 40 AM/FM presets; system remote control. 17 1/2 x 5 1/4 x 10 1/2 in.....\$399

#### RX-495 70-W A/V Receiver

2 channels. 70 W x 2 from 20 Hz to 20 kHz with 0.04% THD into 8 ohms. 5 audio inputs including 2 tape loops; two switched AC outlets; headphone jack. Features direct-access input selector with input source display; motor-driven volume control; Pure Direct switch for short and direct signal path; separate pre/power circuit construction for low distortion and reduced noise; heavy-duty aluminum-extruded heat sink for efficient heat dissipation. Remote control; Yamaha system remote-control capability; sleep timer; continuously variable loudness control; 40-station AM/FM random-access preset tuning; auto station memory and preset editing; auto search tuning. Amp: S/N 82 dB phono, 108 dB line. FM: 50-dB quieting sens 15.1 dBf mono, 37.7 dBf stereo; alch sel 85 dB; S/N 75 dB stereo. 17 1/2 x 5 1/4 x 12 1/2 in; 17 lb.....\$299

#### RX-V390 195-W A/V Receiver

4 channels. Dolby Pro Logic, Dolby 3 Stereo, Hall, and Rock modes. 60 W x 2 (front) with 0.04% THD + 60 x 1 (center) with 0.1% THD + 15 x 1 (rear) with 0.7% THD, all rms into 8 ohms from 20 Hz to 20 kHz. 4 audio and 2 A/V inputs; separate LR rear-speaker terminals. 40 AM/FM presets; system remote control. 17 1/2 x 5 1/4 x 10 1/2 in.....\$299

## POWER AMPLIFIERS

### ACURUS

#### Model 200x3 600-W Amplifier

3 channels. Designed for multichannel home-theater systems. 200 W x 3 cont into 8 ohms from 20 Hz-20 kHz with 0.06% THD or 250 x 3 cont into 4 ohms. Features symmetrical circuit topology; glass-epoxy circuit boards; 1% metal-film resistors; metallized-polypropylene capacitors. 19-in front panel optional. S/N 110 dBA. 17 x 7 x 15 in; 45 lb.....\$1,299

#### A250 250-W/ch Amplifier

2 channels. 250 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.06% THD or 350 x 2 into 4 ohms. Features handcrafted construction; symmetrical circuit topology; Class A fully discrete input driver stage without IC's; bipolar Class AB output stage; 1% metal-film resistors; metallized-polypropylene capacitors; transistors matched for Beta characteristics; 1,000-VA toroidal transformer; aluminum heat sink. 19-in front panel optional. S/N 110 dBA. 17 x 5 x 12 in; 35 lb.....\$995

#### Model 100x3 300-W A/V Amplifier

3 channels. Designed for multichannel home-theater systems. 100 W x 3 cont into 8 ohms from 20 Hz-20 kHz with 0.06% THD or 150 x 3 cont into 4 ohms. Features symmetrical circuit topology; glass-epoxy circuit boards; 1% metal-film resistors; metallized-polypropylene capacitors. 19-in front panel optional. S/N 110 dBA. 17 x 5 1/2 x 12 in; 35 lb.....\$899

### ADCOM

#### GFA-5503 600-W Amplifier

3 channels. 200 W x 3 into 8 ohms or 350 x 3 into 4 ohms. 1-ohm stability; low negative feedback; 30 precision-matched MOSFET output devices; constant damping factor. FR 3 Hz-130 kHz  $\pm 0.25$  dB; THD 0.18%; S/N 100 dB. 17 x 7 1/4 x 16 in; 57 lb.....\$1,300

GFA-5500. As above, 2 channels, 200 W x 2 into 8 ohms or 350 x 2 into 4 ohms. 20 matched MOSFET's. 17 x 7 1/4 x 14 1/2 in; 44 lb.....\$1,000

GFA-5400. As above, but 125 W x 2 into 8 ohms or 200 x 2 into 4 ohms. 12 precision-matched MOSFET output devices. 17 x 5 1/2 x 12 1/2 in; 24 lb.....\$680

GFA-5300. As above, 80 W x 2 into 8 ohms or 125 x 2 into 4 ohms. 8 matched MOSFET's. 17 x 5 1/2 x 12 1/2 in; 22 lb.....\$450

GFA-5200. As above, 50 W x 2 into 8 ohms or 80 x 2 into 4 ohms. 4 matched MOSFET's. S/N 98 dB. 17 x 3 1/4 x 12 1/2 in; 17 lb.....\$350

#### GFA-7000 650-W THX Amplifier

5 channels. 130 W x 5 into 8 ohms or 200 W x 5 into 4 ohms. Features THX certification; 5 individual heat sinks, power supplies, PCB's. FR 10 Hz-20 kHz  $\pm 0.25$  dB; THD 0.05%; S/N 115 dB. 17 x 7 1/2 x 14 1/2 in; 41 lb.....\$1,300

#### GFA-6000 420-W Amplifier

5 channels. 100 W x 3 + 60 x 2 into 8 ohms. Level controls for each channel. FR 3 Hz-100 kHz  $\pm 0.25$  dB; THD 0.09%; S/N 102 dB. 17 x 5 1/2 x 14 1/2 in; 32 lb.....\$900

#### GFA-2535L 240-W Amplifier

4 channels. 60 W x 4 or 60 W x 2 + 200 x 1 into 8 ohms. Level controls for each channel pair. FR 10 Hz-20 kHz  $\pm 0.5$  dB; THD 0.06%; S/N 100 dB. 17 x 5 1/2 x 14 in; 32 lb.....\$700

### A/D/S/

#### PH6 750-W Amplifier

6 channels. 125 W x 6, 125 x 4 + 250 x 1, 125 x 2 + 250 x 2, or 250 x 3, all into 4 ohms from 20 Hz-20 kHz. Features 2-ohm load capability; discrete Class AB design; 130,000-pF capacitors; variable-speed cooling fan. DIN and gold-plated RCA inputs. Remote turn-on.....\$2,499

#### PA8 240-W Amplifier

8 channels. 30 W x 8, 30 x 6 + 120 x 1, 30 x 4 + 120 x 2, 30 x 2 + 120 x 3, or 120 x 4, all into 4 ohms from 20 Hz-20 kHz. Discrete Class AB design by Ed Meitner. Remote turn-on.....\$1,800

### AMC

#### CVT2100 80-W/ch Tube Amplifier

2 channels. 80 W x 2. Features Class AB1 tube output stage; custom output transformers; Class A operation of input driver stage. Balanced and bridging input modules optional.....\$999

#### CVT2030A 30-W/ch Tube Amplifier

2 channels. 30 W x 2. Class A tube output stage; MOSFET input stage; audiophile-grade components. Balanced and bridging input modules optional.....\$766

### ARAGON

#### Model 8008B 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms with 0.03% THD or 400 x 2 into 4 ohms, from 5 Hz-20 kHz. Dual-mono design with individual toroidal transformers; direct circuit coupling with no capacitors in signal path; DC servo control; matched output transistors; auto bias circuitry. S/N 110 dBA. 19 x 6 1/2 x 14 1/2 in; 75 lb.....\$2,499

#### Model 8008x3 600-W Amplifier

3 channels. 200 W x 3 cont into 8 ohms with 0.03% THD or 400 x 3 cont into 4 ohms, from 5 Hz-20 kHz. Direct circuit coupling with no capacitors in signal path; DC servo control; matched output transistors; auto bias circuitry. S/N 110 dBA. 19 x 8 x 16 1/2 in; 65 lb.....\$2,499

#### Model 8008 ST 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms with 0.03% THD or 400 x 2 into 4 ohms, both from 5 Hz-20 kHz. Dual-mono design; dual-wound toroidal transformers; direct circuit coupling with no capacitors in signal path; matched output transistors; auto bias circuitry; DC servo control. S/N 110 dBA. 19 x 6 1/2 x 4 1/2 in; 70 lb.....\$1,999

### ARCAM

#### Alpha 97 70-W/ch Amplifier

2 channels. 70 W x 2 into 8 ohms. Line input/output jacks; headphone jack. Speaker switching. 12 lb.....\$749

Alpha 8P. As above, 50 W x 2. 9 lb.....\$449

### AUDIO ALCHEMY

#### Overture OM50L 2A 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms, 80 x 2 into 4 ohms, 120 x 2 into 2 ohms, or 150 x 2 into 1 ohm. Features Class A design; fully complementary and symmetrical design; dual-mono design including dual external power supplies with dual transformers; separate low- and high-level power supplies; 160,000-pF power-supply capacitance. Slow rate 275 V/us.....\$1,595

#### Overture OM150L 2 150-W/ch Amplifier

2 channels. 150 W x 2 into 8 ohms or 250 x 2 into

to 4 ohms. Dual-mono isolated design; all-discrete dual-differential signal path complementary from input to output; thermally matched transistor pairs in input stage; stages up to output biased into their Class A region; Class AB output stage; current-limiter circuit; active servo loop to control DC offset; external power supply. Power and clipping indicators; muting standby switch. FR 20 Hz-20 kHz  $\pm 0.05$  dB; THD 0.06%; S/N 100 dBA; slow rate 275 V/us; dynamic headroom 1.5 dB. 13 1/2 x 3 1/2 x 14 1/2 in.....\$1,595

### AUDIO BY VAN ALSTINE

#### FET-Valve 550hc 250-W/ch Tube Amplifier

2 channels. 250 W x 2 into 8 ohms. Features hybrid design with vacuum tube; Class A MOSFET trans input circuitry. THD 0.04%. 17 x 7 x 13 in; 38 lb.....\$1,799

FET-Valve 350hc. As above, 150 W x 2 into 8 ohms. 33 lb.....\$1,499

#### Omega III 440 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms. Features active feedback design. THD 0.05%; slow rate 150 V/us. 17 x 7 x 13 in; 38 lb.....\$1,199

Omega III 260. As above, 130 W x 2 into 8 ohms. 30 lb.....\$899

Omega III 200. As Omega III 260, 90 W x 2 into 8 ohms. 26 lb.....\$699

### AUDIO DESIGN ASSOCIATES

#### PTM-6150 900-W THX Amplifier

6 channels. Designed for multichannel home-theater systems. 150 W x 6 into 8 ohms or 250 x 6 into 4 ohms. THX certification; 1,500-W toroidal transformer; 0.25-farad capacitance; fan cooling; custom heat-sink design; Class AB output stage. Banana-plug outputs. FR 20 Hz-20 kHz; THD 0.006% at 1 kHz. 19 x 5 1/4 x 20 in.....\$1,999

#### MPA-6 700-W Amplifier

6 channels. Designed for home-theater systems. 90 W x 5 + 250 x 1 (subwoofer). Subwoofer crossover variable from 20-200 Hz. Subwoofer output with level control and crossover; 5-way binding posts. Variable input sens and LED power indicators for each channel. 19 x 5 1/4 x 16 1/2 in; 32 lb.....\$1,699

#### MPA-5 575-W Amplifier

5 channels. Designed for home-theater systems. 115 W x 5. 5-way binding posts. Variable input sens and LED power indicator for each channel. 5 1/4 x 19 x 16 1/2 in; 32 lb.....\$1,599

#### PT-125 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms. Features input-level control for each channel; 2-ohm load stability; fan cooling. LED indicator. 19 x 1 1/4 x 19 in.....\$1,199

#### PTM-650 300-W Amplifier

6 channels. 50 W x 6. Features line conditioner to prevent turn-on/off thump; fan cooling; 4-ohm capability. Designed to power multichannel home theaters or 3 listening zones; matches Delta 3 preamplifier.....\$1,199

### AUDIO RESEARCH

#### Reference 600 500-W Tube Mono Amplifier

1 channel. 500 W x 1 cont into 16 ohms from 20 Hz-20 kHz with 1% THD. Features balanced inputs. AC and bias meters. 19 x 10 1/2 x 29 1/2 in; 170 lb.....\$14,995



## VT150SE 130-W Tube Mono Amplifier

1 channel. 130 W x 1 cont into 16 ohms from 20 Hz-20 kHz with 1% THD. Features six 6550, one 12AX7, four 12BH7A, and two 6922 vacuum tubes. Balanced inputs. AC and bias trim. FR 2 Hz-20 kHz -4 dB; slew rate 17 V/μs. 14 1/2" x 12 x 22 in; 62 lb.....\$7,995

## VT100 100-W/ch Tube Amplifier

2 channels. 100 W x 2 into 8 or 4 ohms. Balanced and unbalanced inputs. 19 x 8 1/2 x 19 1/2 in; 65 lb.....\$4,495

## VT60SE 50-W/ch Tube Amplifier

2 channels. 50 W x 2. Unbalanced inputs. FR 3 Hz-40 kHz; slew rate 7 V/μs. 14 x 7 x 13 1/4 in; 33 lb.....\$2,495

VT60. As above, no front panel.....\$1,995

## D130 130-W/ch Amplifier

2 channels. 130 W x 2 into 8 ohms or 200 x 1 into 4 ohms. Features L/R balanced inputs; L/R outputs. Slew rate 50 V/μs; damping factor 100. 19 x 5 1/2 x 8 1/2 in; 27 lb.....\$1,995

## AUDIOSOURCE

### AMP Three 150-W/ch Amplifier

2 channels. 150 W x 2 rms into 8 ohms or 400 x 1 into 8 or 4 ohms. Features line-out through jacks; "auto-on" signal sensing circuitry; toroidal power supply. High-level inputs. A/B speaker selector. FR 20 Hz-20 kHz ±0.5 dB; THD 0.04%; S/N 110 dB; dynamic headroom 2 dB. 16 1/2 x 4 x 11 1/4 in.....\$599

AMP Two. As above, 80 W x 2 rms into 8 ohms or 200 x 1 into 8 or 4 ohms; with Peak Limiter circuitry; line-in and CD-direct inputs; 2-stage analog output VU meters.....\$399

## AUDIRE

### Parlando 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms, 200 x 2 into 4 ohms, or 360 x 2 into 2 ohms, all from 20 Hz-20 kHz with 0.02% THD. Features dual-mono Class A design; 32 output transistors and 8 drivers; 1-ohm capability. Includes unbalanced RCA and balanced-XLR inputs. Two power switches. Slew rate 50 V/μs; damping factor 800 into 8 ohms at 1 kHz. 3-yr parts-and-labor warranty. 19 x 8 1/2 x 18 1/2 in; 85 lb.....\$3,741

### Tenendo 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both from 20 Hz-20 kHz with 0.05% THD. Features dual-mono Class AB design; 8 bipolar output devices per channel; 2 combination circuit-breaker/power switches; protection circuitry not in signal path; MOSFET. Balanced-XLR and unbalanced-RCA inputs. Slew rate 50 V/μs; damping factor 700 into 8 ohms at 1 kHz. 3-yr parts-and-labor warranty. 19 x 7 x 10 in; 45 lb.....\$2,354

### Fortis 125-W/ch Amplifier

2 channels. 125 W x 2, 250 W x 2 into 4 ohms, or 400 x 2 into 2 ohms, all from 20 Hz-20 kHz. Dual-mono MOSFET design. Balanced-XLR and unbalanced-RCA inputs. 2 power switches. Slew rate 50 V/μs; damping factor 350 at 1 kHz. 19 x 14 1/2 x 10 in; 41 lb.....\$1,467

### Crescendo 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 or 130 x 2 into 4 ohms, both from 20 Hz-20 kHz. Features MOSFET design. Balanced-XLR and unbalanced-RCA outputs. Slew rate 45 V/μs; damping factor 300 at 1 kHz. 19 x 5 1/2 x 9 in; 22 lb.....\$825

## B&K COMPONENTS

### AV6000 630-W Amplifier

6 channels. Designed for home-theater or multiroom system. 105 W x 6 into 8 ohms. Features 6 discrete amplifiers. Gold-plated connectors. Individual level controls for each channel. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 20 V/μs; dynamic headroom 0.9 dB. 17 x 5 1/2 x 16 in; 40 lb.....\$1,498

### TX4430 600-W Amplifier

3 channels. Designed for home-theater or multiroom systems. 200 W x 3 into 8 ohms. Features discrete MOSFET design. Gold-plated connectors for each channel; balanced inputs for 2 channels. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.2 dB. 17 x 5 1/2 x 16 in; 40 lb.....\$1,698

### AV5000 435-W Amplifier

5 channels. Designed for home-theater or multiroom systems. 105 W x 3 + 60 x 2 into 8 ohms. Discrete MOSFET design. Individual level controls. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 0.9 dB. 17 x 5 1/2 x 16 in; 30 lb.....\$1,298



B&K Components AV5000 power amp

### EX4420/BAL 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms. Features dual-mono design; DC-coupled circuitry. Balanced inputs; gold-plated connectors for each channel. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.2 dB. 17 x 5 1/2 x 16 in; 40 lb.....\$1,298

### ST1430 600-W Amplifier

3 channels. Designed for home-theater or multiroom systems. 200 W x 3 into 8 ohms. Features discrete MOSFET design. Gold-plated connectors for each channel. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.2 dB. 17 x 5 1/2 x 16 in; 32 lb.....\$798

### ST1400/BAL 105-W/ch Amplifier

2 channels. 105 W x 2 into 8 ohms. Features Class A MOSFET output stage. Gold-plated connectors; balanced inputs. FR 5 Hz-45 kHz; S/N 95 dB; slew rate 14 V/μs; dynamic headroom 1.4 dB. 17 x 5 1/2 x 16 in; 25 lb.....\$698

## BOULDER

### Model 500 150-W/ch Amplifier

2 channels. 150 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.015% THD. 250 x 2 cont into 4 ohms, or 500 x 1 cont into 8 ohms. Features switching between mono-balanced-output and stereo operation; 120/240-V operation. Slew rate 35 V/μs; damping factor 800 at 1 kHz. 17 x 7 1/2 x 16 1/2 in; 60 lb.....\$6,995

Model 500M. As above but metal finish with rack handles.....\$6,295

Model 500AE. As Model 500, 120-V operation only. Features 990 gain stages hand built with 69 discrete components.....\$5,395

## BRISTON

The following feature a 20-year warranty and a ground-lift switch.

### Model 4B-ST 250-W/ch Amplifier

2 channels. 250 W x 2 into 8 ohms. Features dual power supplies with multiple filter capacitors; 2,496-square-in heat sink; soft-start circuitry; input buffer. Gold-plated connectors; balanced-XLR and unbalanced-RCA inputs. LED indicators; mono/stereo switch. FR 20 Hz-20 kHz; THD 0.01%; slew rate 60 V/μs; damping factor 500 into 8 ohms at 20 Hz. 19 x 5 1/2 x 15 1/2 in; 42 lb.....\$2,397

Model 4B-ST THX. As above, THX-certified version.....\$2,497

### Model 3B-ST 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms. Features dual power supplies; quad-complementary output section; 1,248-square-in heat sink. Gold-plated RCA and XLR inputs. Mono/stereo switch; LED indicators. THD 0.01%; slew rate 60 V/μs; damping factor 500 into 8 ohms at 20 Hz. 19 x 5 1/2 x 9 in; 28 lb.....\$1,565

Model 3B-ST THX. As above, THX-certified version.....\$1,765

### Model 2B-LP 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms. Features dual power supplies; 615-square-in heat sink; 1% metal-film resistors; polystyrene capacitors; discrete circuitry. Gold-plated 5-way binding posts and RCA connectors. Mono/stereo switch; LED indicators. THD 0.01%; slew rate 60 V/μs. 19 x 1 1/2 x 10 in; 48 lb.....\$850

## CARVER

### A-705x 625-W THX Amplifier

5 channels. 125 W x 5 into 8 ohms, 20 Hz-20 kHz with 0.03% THD. THX certification, power steering (increases single-channel power to over 200 W on demand). S/N 115 dB. 17 x 5 1/2 x 17 1/2 in; 40 lb.....\$1,199

### AV-405 410-W Amplifier

5 channels. Designed for use in home-theater systems. 100 W x 2 (front) from 20 Hz-20 kHz with 0.05% THD + 110 x 1 (center) + 50 x 2 (rear), all into 8 ohms. Features discrete output circuitry for all channels; protection circuitry. Removable rack handles. S/N 95 dB; dynamic headroom 1.2 dB. 17 x 4 1/2 x 15 in; 30 lb.....\$849

### A-505x 400-W Amplifier

5 channels. 80 W x 5 into 8 ohms, 20 Hz-20 kHz with 0.03% THD. Features power-steering circuitry designed to increase single-channel power on demand. S/N 115 dB. 17 x 5 1/2 x 17 1/2 in; 38 lb.....\$749

### TFM-15cb 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.02% THD; 140 x 2 or 300 x 1 into 4 ohms. Features protection circuitry. Line-level outputs. L/R level controls; A/B speaker selector; 2 analog level meters. S/N 110 dB; dynamic headroom 1.1 dB. 19 x 3 1/2 x 13 in; 17 lb.....\$549

### TFM-6cb 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.02% THD; 100 x 2 or 180 x 1 into 4 ohms. Protection circuitry. Line-level outputs. A/B speaker selector; L/R level controls; LED overload indicators; removable rack handles. S/N 92 dB; dynamic headroom 1.1 dB. 17 x 1 1/2 x 12 1/2 in; 14 lb.....\$399

## CARVER RESEARCH

**Lightstar Reference 300-W/Ch Amplifier**  
2 channels. 300 W x 2 with 0.2% THD, 600 x 2 cont into 4 ohms, or 1,200 x 2 cont into 2 ohms. Features high-current topology designed to provide consistent performance independent of impedance load presented by speakers; digital transformer; discrete dual-mono design including 2 AC cords; line conditioning; servo-controlled touch-plate for standby power; 3/4-in thick anodized-aluminum chassis. Balanced-XLR and unbalanced inputs with switchable standard/high gain. Power meters for each channel. S/N 107 dB low gain, 98 high gain; slew rate 50 V/ps, 19 x 7 x 17 1/4 in; 80 lb.....\$3,995

**Lightstar 2.** As above, without dual-mono design and separate meters; incorporates new internal and external design features.....\$2,495

## CELLO

**Duet 350 350-W/Ch Amplifier**  
2 channels. 350 W x 2 into 8 ohms or 600 x 2 into 4 ohms. Bridgeable Class AB design with noninverting polarity. 12 output devices per channel; balanced inputs. THD 0.3%; S/N 100 dB; damping factor 100; dynamic headroom 1.8 dB. 19 x 12 1/2 x 23 1/2 in; 95 lb.....\$9,500

## Encore 50-W/Ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Bridgeable Class AB design with noninverting polarity. 40 output devices per channel; balanced inputs. Available as two mono amplifiers. THD 0.3%; S/N 100 dB; damping factor 80; dynamic headroom 1.8 dB. 19 x 5 x 13 1/2 in; 28 lb.....\$7,000

Bridging kit.....\$390

## CHIRO BY KINERGETICS

**C-500 600-W Amplifier**  
5 channels. 120 W x 5 into 8 ohms or 280 x 5 into 3.2 ohms. Features Class AB design; remote on/off trigger; 1 KVA toroidal transformer; no phase inversion. 17 1/4 x 8 1/2 x 16 in; 54 lb.....\$1,998

## C-300 420-W Amplifier

3 channels. 120 W x 3 into 8 ohms or 280 x 3 into 3.2 ohms. Features Class AB design; remote on/off trigger; 1 KVA toroidal transformer; no phase inversion. 17 1/4 x 5 1/2 x 16 in; 45 lb.....\$1,498

## C-200 120-W/Ch Amplifier

2 channels. 120 W x 2 into 8 ohms or 280 x 2 into 3.2 ohms. Features Class AB design; remote on/off trigger; 1 KVA toroidal transformer; no phase inversion. 17 1/4 x 5 1/2 x 16 in; 41 lb.....\$998

## CINEPRO

**Model 600X 200-W/Ch Amplifier**  
2 channels, bridgeable. 200 W x 2 or 600 x 1 into 8 ohms, 300 x 2 or 400 x 1 into 4 ohms. Features all discrete circuits. Unbalanced RCA and balanced XLR inputs; 5-way binding posts. LED clipping indicators. 18 x 5 1/2 x 12 1/2 in; 32 lb.....\$699

## CITATION

**Model 711 600-W THX Amplifier**  
4 channels. 150 W x 4 or 450 x 2 into 8 ohms; 240 x 4 into 4 ohms. Features THX certification; proprietary linearization circuitry; separate power supply for each channel. FR 5 Hz-200

kHz  $\pm 3$  dB; THD 0.03%. 17 1/4 x 7 1/2 x 16 in; 75 lb.....\$2,800

**Model 5.1.** THX-certified version of above for use with Citation dual-drive dipole speakers. 100 W x 4 into 8 ohms, 175 x 4 into 4 ohms, or 300 x 2 into 8 ohms. 17 1/4 x 5 1/4 x 16 in; 55 lb.....\$1,850

## CLASSE AUDIO

**CAV-150 900-W Amplifier**  
6 channels. 150 W x 6, 4 x 150 + 300, 300 x 2 + 150 x 2, or 300 x 3 into 8 ohms. Power configuration via external switches. S/N 135 dB. 6 1/2 x 19 x 21 1/2 in; 70 lb.....\$3,595

## CA-200 200-W/Ch Amplifier

2 channels. 200 W x 2 or 700 x 1 into 8 ohms; 400 x 2 or 1,200 x 1 into 4 ohms. FR 20 Hz-20 kHz  $-0.1$  dB; S/N 135 dB. 19 x 18 1/2 x 7 1/2 in; 60 lb.....\$2,995

## CA-150 150-W/Ch Amplifier

2 channels. 150 W x 2 or 500 x 1 into 8 ohms; 300 x 2 or 900 x 1 into 4 ohms. FR 20 Hz-20 kHz  $-0.1$  dB; S/N 132 dB. 19 x 16 1/2 x 7 in; 47 lb.....\$2,295

## CAV-75 450-W Amplifier

6 channels. 75 W x 6, 75 x 4 + 150 x 1, 150 x 2 + 75 x 2, or 150 x 3 into 8 ohms. Power configuration via internal jumpers. 6 single-ended inputs only. S/N 135 dB. 5 1/2 x 19 x 15 in; 40 lb.....\$1,995

## CA-100 100-W/Ch Amplifier

2 channels. 100 W x 2 or 350 x 1 into 8 ohms; 200 x 2 or 600 x 1 into 4 ohms. FR 20 Hz-20 kHz  $-0.1$  dB; S/N 128 dB. 19 x 14 1/4 x 5 1/2 in; 35 lb.....\$1,495

## CODA

**Model 200 200-W/Ch Amplifier**  
2 channels. 200 W x 2 into 8 ohms, 20 Hz-20 kHz, or 800 x 1. Class A/B operation with Class A up to 25 W rms; FET input with bipolar current gain; no overall feedback; DC-coupled design; independent rectification and supply capacitors for each channel; double-sided gold-plated circuit boards; anodized chassis; toroidal transformer. Balanced, unbalanced inputs. Slew rate 50 V/ps. 10-yr warranty. 19 x 7 x 19 in.....\$4,950

**Model 11.** As above, 100 W x 2 or 400 x 1. All Class A operation.....\$4,950

**Model 10.5.** As above, 100 W x 2 or 400 x 1. 19 x 5 1/4 x 12 1/2 in.....\$2,950

## V10 400-W Amplifier

4 channels. 100 W x 4, 100 x 2 + 400 x 1, or 400 x 2, all into 8 ohms from 20 Hz-20 kHz. Features Class A/B operation with Class A operation to 8 W rms into 8 ohms; FET input with bipolar current gain; no overall feedback; DC-coupled design; eight 30-MHz output transistors per channel; double-sided gold-plated circuit boards. Balanced and unbalanced inputs. THD 0.1% at 100 W into 2 to 8 ohms; S/N 100 dB; slew rate 50 V/ps. 10-yr warranty.....\$3,150

## CONRAD-JOHNSON

**Premier Eight-A 275-W Tube Mono Amplifier**  
1 channel. 275 W x 1. Polypropylene capacitors for all power-supply applications; proprietary Transpectral output transformers with small signal bandpass beyond 500 kHz. LED bias indicators. 19 x 8 1/2 x 10 in; 85 lb.....\$7,995

**Premier Twelve.** As above, 140 W x 1, 17 1/2 x 15 1/4 x 7 1/4 in; 54 lb.....\$3,495

**Premier Eleven-A.** As above, 70 W x 2.....\$3,495

## MF2300-A 240-W/Ch Amplifier

2 channels. 240 W x 2 into 8 ohms from 20 Hz-20 kHz with 1% THD. MOSFET output stage; JFET input stage; low-feedback design; polypropylene and polystyrene capacitors. 19 x 16 1/4 x 6 1/4 in; 55 lb.....\$2,995

## MV55 45-W/Ch Tube Amplifier

2 channels. 45 W x 2 in ultralinear mode or 25 x 2 in triode mode. Two EL34 output tubes per channel. LED bias indicators. 17 1/2 x 12 1/2 x 7 in; 39 lb.....\$1,995

## CONTINUUM

**Model 4-3-2 400-W Amplifier**  
4 channels. 100 W x 4, 100 W x 2 + 400 W x 1, or 400 W x 2 into 8 ohms from 20 Hz to 20 kHz. Class A/B, with pure Class A at typical listening levels; no overall feedback; independent dual transformer rectification; parallel supply capacitors. Channel-status indicators. FR 5 Hz-100 kHz; slew rate 50 V/ps. 5-yr limited warranty. 17 x 5 1/2 x 14 in; 45 lb.....\$1,895

**Continuum Audio Stage 200-W/Ch Amplifier**  
2 channels. 200 W x 2 into 8 ohms or 400 W x 2 into 4 ohms from 20 Hz to 20 kHz. Class A/B, with pure Class A at typical listening levels; FET differential input with wideband bipolar transistor outputs; 1,400-Va toroidal power transformer with 100,000  $\mu$ F total capacitance; independent dual transformer rectification; parallel supply capacitors for each channel; double-sided glass-epoxy circuit boards. Choice of AC coupled unbalanced input or DC-balanced input. FR 5 Hz-100 kHz; THD 0.1%; S/N 100 dB; slew rate 50 V/ps. 5-yr limited warranty. 16 1/2 x 6 x 14 in.....\$1,795

## CREEK

**A42 50-W/Ch Amplifier**  
2 channels. 50 W x 2 or 150 x 1 into 8 ohms. FR 3 Hz-25 kHz  $-1$  dB; THD 0.03% from 20 Hz-20 kHz; S/N 105 dB; ch sep 80 dB at 1 kHz.....\$595

Bridging module for above.....\$75

## DB SYSTEMS

**DB-6A 40-W/Ch Amplifier**  
2 channels. 40 W x 2 rms into 8 ohms with 0.03% THD or 60 x 2 rms into 4 ohms with 0.01% THD, both from 20 Hz-20 kHz. Features 12-dB/oct Butterworth infrared filter; speaker-er-protection fuses; no relays. Gold-plated connectors. LED clipping indicators. Rack-mount optional. Slew rate 15 V/ps; damping factor 400 from 20 Hz-1 kHz. 5-yr transferable warranty. 16 x 12 1/2 x 5 in; 18 lb.....\$910

## DENON

**POA-8300 360-W THX Amplifier**  
3 channels. 120 W x 3 into 8 ohms from 20 Hz-20 kHz. Features THX certification; independent power transformer for each channel. Jack for remote turn-on from Denon preamps; 5-way binding posts. 17 1/4 x 4 1/4 x 11 1/2 in.....\$1,500

**POA-8200.** As above, 120 W x 2 into 8 ohms from 20 Hz-20 kHz.....\$1,000

## POA-S10 150-W Mono Amplifier

1 channel. 150 W x 1 into 8 ohms or 300 x 1 into 4 ohms. MOSFET output transistors; aluminum

num sand-cast frame; single push-pull power supply with UHC-MOS output transistors. Balanced and unbalanced inputs; outputs for bi-wiring; remote turn-on/off jack for connection to preamp. Input-level control.....\$1,300

## DYNACO

### Stereo 160-80-W/ch Tube Amplifier

2 channels. 80 W x 2 into 8, 4, or 2 ohms. Features two 6DJ8, two 12AT7, and four 6550WA tubes; selectable triode/ultralinear modes. 5-way binding posts; gold RCA connectors. Independent bias trim control; sens control; variable input. FR 2 Hz-75 kHz  $\pm 3$  dB; THD 0.1%; S/N 90 dB; ch sep 75 dB at 11 kHz; slew rate 30 V/ $\mu$ s; 3-yr parts-and-labor warranty. 17 x 5 1/2 x 14 1/2 in.; 60 lb.....\$2,299

**Stereo 80.** As above, 40 W x 2, 35 lb.....\$1,799

### Stereo 400 II 205-W/ch Amplifier

2 channels. 205 W x 2 into 8 ohms, 200 x 2 rms into 4 ohms, or 600 x 1. Bipolar design; toroidal transformer. Gold RCA connectors. FR 10 Hz-100 kHz  $\pm 1$  dB; THD 0.05%; S/N 125 dB; ch sep 75 dB at 20 kHz; dynamic headroom 1.2 dB. 17 x 3 1/2 x 12 1/4 in.....\$999

**Stereo 200.** As above, 100 W x 2 rms into 8 ohms or 150 x 2 rms into 4 ohms. THD 0.02%; S/N 95 dB; ch sep 75 dB at 1 kHz; damping factor 100; 17 1/2 x 3 1/2 x 13 in.....\$595

**Stereo 100.** As Stereo 200, 50 W x 2 rms into 8 ohms or 75 x 2 rms into 4 ohms.....\$425

## FORTÉ

### Four A 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 100 x 2 into 4 ohms. Class A operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched output devices per channel; no global feedback. Balanced inputs.....\$1,790

### Six A 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 350 x 2 into 4 ohms. Class A operation; toroidal transformer; discrete direct-coupled circuitry; 8 individually matched output devices per channel; no global feedback. Balanced inputs.....\$1,790

## GOLDEN TUBE AUDIO

### SE-40 80-W/ch Tube Amplifier

2 channels. 40 W x 2 into 8 ohms. Features single-ended parallel design; higher-gain mode for CD-direct/passive preamp. Class A operation. FR 20 Hz-20 kHz; THD 5%. 45 lb.....\$980

## HARMAN KARDON

### PAS800 400-W Amplifier

5 channels. 80 W x 5 into 8 ohms from 20 Hz-20 kHz with 0.05% THD. Features ultrawide bandwidth design; low negative feedback; low intermodulation distortion; large heat sinks for quiet convection cooling. Remote on/off capability through select Harmon Kardon components or optional accessories.....\$899

## JANIS

### Interphase 1A 125-W Mono Amplifier

1 channel. Designed for subwoofers. 100 W x 1 rms into 8 ohms or 200 x 1 into 4 ohms. Features one low-pass and two high-pass 18-dB/oct Butterworth filters at 100 Hz; defeatable amp circuitry for crossover use. Line-level and phase controls. THD 0.03%; S/N 90 dB.....\$950

**Interphase 3AT.** As above, 70 W rms into 8 ohms.....\$750

## JBL

### 560 650-W THX Amplifier

5 channels. 130 W x 5 into 8 ohms or 200 x 5 into 4 ohms. Features THX certification; forced-air cooling. Remote turn-on. 19 x 7 x 16 in.; 75 lb.....\$2,850

### S400 200-W/ch THX Amplifier

2 channels. 200 W x 2 into 4 ohms, 400 x 1 into 8 ohms. THX certification. Remote turn-on. 19 x 5 1/4 x 16 in.; 30 lb.....\$1,750

## JEFF ROWLAND

### Model 6 150-W Mono Amplifier

1 channel. 150 W x 1 into 8 ohms, 250 x 1 into 4 ohms, or 350 x 1 into 2 ohms. Features full differential trans-impedance circuitry from input to output; solid-aluminum chassis. Adjustable gain and input impedance. 17 1/2 x 5 1/4 x 14 1/4 in.; 45 lb.....\$10,800/pr

### Model 2 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 ohms or 125 x 2 into 4 ohms. Features full differential trans-impedance circuitry from input to output; solid-aluminum chassis. Adjustable gain and input impedance.....\$5,800

## JRM ENGINEERING

### Power Tower 540-W Amplifier

4 channels. 200 W x 2 + 70 x 2 into 8 ohms, 350 x 2 + 175 x 2 into 4 ohms, or 500 x 2 + 250 x 2 into 2 ohms. Features complementary all-cascade Class AB design; polypropylene capacitors; thermal, DC/clip, and power-up/roll protections. Peak/avg LED meters. FR 0.6 Hz-75 kHz; THD 0.02%; S/N 102 dB; slew rate 100 V/ $\mu$ s. 24 1/2 x 16 x 14 1/2 in.; 65 lb.....\$4,140

## KENWOOD

### KM-X1 750-W THX Amplifier

6 channels. 125 W x 6 into 8 ohms or 140 x 6 into 4 ohms. THX certification; dual power supplies; 2-speed cooling fan; discrete circuitry. Gold-plated inputs; banana-plug-compatible outputs.....\$1,200

### KM-X1000 260-W/ch THX Amplifier

2 channels. 130 W x 2 or 270 x 1. THX certification; dual power transformers; 2-speed cooling fan; discrete circuitry. Banana-plug-compatible outputs.....\$450

## KINERGETICS

### KBA-280 140-W/ch Amplifier

2 channels. 140 W x 2 into 8 ohms or 380 x 2 into 2 ohms. Features Class A operation; dual-mono design; 22 output transistors; servo-controlled DC output. Slew rate 65 V/ $\mu$ s. 17 1/4 x 5 1/2 x 15 1/2 in.; 64 lb.....\$2,795

### KBA-380 420-W Amplifier

3 channels. 140 W x 3 into 8 ohms. Features Class AB operation; separate power supplies; 6 output transistors per channel; servo-controlled DC output. 17 1/4 x 5 1/2 x 15 1/2 in.; 62 lb.....\$1,995

## LEGACY AUDIO

### Legacy 600-W Amplifier

4 channels. 150 W x 4 into 8 ohms or 275 x 4

into 4 ohms, both with 0.03% THD. Features Class A/AB operation; 1,400-W toroidal transformer. FR 1 Hz-100 kHz; S/N 115 dB; damping factor >200; dynamic headroom 2 dB. 17 x 6 x 15 in.; 50 lb.....\$1,495

### Legacy 220-W/ch Amplifier

2 channels. 220 W x 2 into 8 ohms or 400 x 2 into 4 ohms, both with 0.005% THD. Features Class A/AB operation; 1,400-W toroidal transformer; 10 hand-matched bipolar transistors per channel. Dual outputs per channel. S/N 115 dB; damping factor 200; dynamic headroom 2 dB. 17 x 6 x 15 in.; 50 lb.....\$1,795

## LEXICON

The following amplifiers are THX-certified and feature adjustable turn-on delay and RCA, XLR, and 1/4-inch inputs. Common specs include S/N 110 dB and THD 0.01%. 19-inch faceplates are available.

### Model 412 480-W THX Amplifier

120 W x 4 or 400 x 2 all 8 ohms.....\$2,995

**Model 312.** 120 W x 3 or 400 x 1 + 120 x 1 all into 8 ohms.....\$2,495

**Model 225.** 250 W x 2 or 800 x 1 all into 8 ohms.....\$2,295

**Model 501.** 500 W x 1 into 8 ohms.....\$2,595

**Model 212.** 120 W x 2 or 400 x 1 all into 8 ohms.....\$1,695

## LINEAR RESEARCH

### M-75 75-W Tube Mono Amplifier

1 channel. 75 W into 8 or 4 ohms. Features Class B tube design; cage cover. FR 20 Hz-20 kHz  $\pm 1$ , -4 dB; S/N 79 dB.....\$2,695/pr

## LIINN

### AV105 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Features dual-mono design; short-circuit, overload, thermal, and overdrive protection. Four output pairs per channel; line-level daisy-chain connectors. signal-sensing auto on/off.....\$1,795

### LK100 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms or 90 x 2 into 4 ohms. Features overcurrent and thermal protection; screened transformer; semiregulated power supply. Outputs for 4 speaker pairs; line-level daisy-chain connectors.....\$1,195

## LUXMAN

### MA-383 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms from 20 Hz-20 kHz or 700 x 2 into 2 ohms. Toroidal transformer; all-stage symmetrical push-pull circuit; Star circuitry; line-phase sensor. Gold-plated inputs; outputs for 2 speaker pairs. A/B speaker selector; remote turn-on/off; separate L/R volume controls; clipping indicator. FR 10 Hz-100 kHz  $\pm 1$  dB; THD 0.04% at 20 Hz-20 kHz; S/N 126 dB. 17 1/2 x 7 x 17 1/2 in.; 39 lb.....\$1,495

**M-363.** As above, 110 W x 2 rms into 8 ohms from 20 Hz-20 kHz or 330 x 2 into 2 ohms. Not bridgeable. No toroidal transformer or volume controls. 17 1/2 x 7 x 16 1/2 in.; 30 lb.....\$795

### M-375 110-W/ch Amplifier

2 channels. 110 W x 2 into 8 ohms or 330 x 2 into 2 ohms. Features all-stage symmetrical push-pull circuit; clipping indication by VU meters; Duo Beta circuitry; chimney-type heat



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# Stereo Review

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sink. Gold-plated inputs. A/B speaker selector; remote turn-off. FR 10 Hz-100 kHz -1 dB; THD 0.04% at 20 Hz-20 kHz; S/N 126 dB. 17½ x 7 x 16½ in; 30 lb.....\$995



**Marantz Model 8B tube power amplifier**

## MARANTZ

### Model 9 70-W Tube Mono Amplifier

1 channel. Reissue of vintage Marantz amp. 70 W x 1 rms or 140 x 1 peak; 40 x 1 rms triode operation. 4-, 8-, and 16-ohm connections, plus 1-ohm tap for center speaker. Metered adjustments: calibrated D'Arsonval meter; circuit includes five screwdriver adjustments; adjustments for balance of driving signal. 7-position test switch; gain control; phase switch.....\$4,200

**Model 8B 35-W/ch Tube Amplifier.** 2 channels. Reissue of vintage Marantz amplifier. 35 W x 2 rms, 70 x 2 peak. Features silicon rectifiers; 3 telephone-quality electrolytics. Meter and test switch provide adjustment of each output tube's bias.....\$3,800

### MM-500 300-W Amplifier

5 channels. Designed for home-theater systems. 70 W x 3 cont + 45 x 2 cont into 8 ohms; 90 x 3 + 60 x 2 into 4 ohms. RC-5 system remote-control jacks; banana-plug outputs. Peak indicators. S/N 110 dB; slew rate 20 V/μs. 16½ x 5¼ x 13½ in; 20 lb.....\$700

### SM-500 85-W/ch Amplifier

2 channels. 85 W x 2 rms into 8 ohms with 0.09% THD or 105 x 2 rms into 8 ohms with 0.1% THD, all from 20 Hz-20 kHz. RC-5 system remote-control jacks; banana-plug outputs. Peak indicators. S/N 112 dB; slew rate 20 V/μs. 16½ x 5¼ x 13½ in; 19 lb.....\$450

## MARK LEVINSON

### Model 333 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms, 600 x 2 into 4 ohms, or 1,200 x 2 into 2 ohms. Features adaptive biasing; AC power filtering with DC-offset correction up to 1 V; separate power supplies for each channel including toroidal transformers with independent secondary windings; voltage-gain circuitry. Balanced input. FR 20 Hz-20 kHz; THD 0.5%. 17½ x 10½ x 19 in; 150 lb.....\$8,495

**Model 332.** As above, but 200 W x 2 into 8 ohms, 400 x 2 into 4 ohms, or 800 x 2 into 2 ohms.....\$6,495  
**Model 331.** As above, but 100 W x 2 into 8 ohms, 200 W x 2 into 4 ohms, 400 x 2 into 2 ohms. 17½ x 9½ x 19 in.....\$4,550

## McCormack

### DNA-1 185-W/ch Amplifier

2 channels. 185 W x 2 into 8 ohms or 370 x 2 into 4 ohms. Features 16 output devices with

power distributed and stored near each device. Unbalanced input; binding-posts and barrier-strip outputs.....\$1,995  
Mono version of DNA-1. 370 W into 8 ohms. Balanced and unbalanced inputs.....\$4,595/pr  
**DNA-0.5.** As DNA-1. 100 W x 2 into 8 ohms or 200 x 2 into 4 ohms.....\$1,295

### Micro Power Drive 50-W/ch Amplifier

2 channels. 50 W x 2 into 8 ohms, 75 x 2 into 4 ohms; 120 x 1 into 8 ohms or 180 x 1 into 4 ohms. Features compact chassis. Unbalanced input; binding-post output.....\$895

## McINTOSH

### MC500 500-W/ch Amplifier

2 channels. 500 W x 2 cont into 8, 4, or 2 ohms, 20 Hz-20 kHz, with 0.005% THD. Outputs for 2, 4, or 8 ohms. 2 power meters. S/N 90 dBa balanced; 85 dBa unbalanced; damping factor 200; dynamic headroom 2.1 dB. 17¼ x 10¼ x 20½ in; 110 lb.....\$7,000

### MC300 300-W/ch Amplifier

2 channels. 300 W x 2 or 600 x 1. Features McIntosh Autoformer for channel-to-speaker coupling with impedance taps of 8, 4, and 2 ohms. Balanced and unbalanced inputs. Two power output meters.....\$3,750

### MC7106 960-W THX Amplifier

6 channels. 160 W x 6 into 4 ohms. Features THX certification; protection circuitry. 17½ x 7½ x 20 in; 53 lb.....\$3,500

### MC150 150-W/ch Amplifier

2 channels. 150 W x 2. McIntosh Autoformer for channel-to-speaker coupling with output impedance taps of 8, 4, and 2 ohms. Balanced inputs. 2 power output meters; bridged-mono capability.....\$3,000

### MC7108 320-W Amplifier

8 channels. 40 W x 8 into 8 ohms; each channel pair bridgeable to 100 W into 4 ohms. 17½ x 7½ x 20 in; 40 lb.....\$2,500

## MELOS

### Triode HC 400-W Tube Mono Amplifier

1 channel. 400 W x 1. Features pure triode operation from 1 to 8 ohms; fully balanced operation; proprietary zero-gain circuitry for increased frequency response and damping factor.....\$8,895/pr

### Triode SE-75 75-W Tube Mono Amplifier

1 channel. 75 W x 1. Features pure triode single-ended Class A; proprietary zero-gain circuitry for increased frequency response and damping factor.....\$8,895/pr

### Triode HC 180-W/ch Tube Amplifier

2 channels. 180 W x 2. Pure triode operation; proprietary zero-gain circuitry for increased frequency response and damping factor. Balanced input.....\$4,495

## MERIDIAN

### Model 555 75-W/ch Amplifier

2 channels. 75 W x 2 into 8 ohms with 0.05% THD. Features thermal DC protection. S/N 90 dB. 12½ x 3½ x 12½ in.....\$1,195

## MUSATEX

### AS10 100-W/ch Amplifier

2 channels. 100 W x 2. MOSFET output; float-

ing-charge power supply; proprietary static-pan heat sink.....\$1,999

## NAD

### Model 218THX 225-W/ch THX Amplifier

2 channels. 225 W x 2 cont into 8 ohms from 20 Hz-20 kHz at 0.03%. Features all-discrete circuitry; high-current toroidal power transformer; distributed reservoir filter capacitors; Soft Clipping circuit; metal-film resistors; polypropylene capacitors. Balanced XLR inputs; unbalanced RCA inputs; 5-way binding posts. S/N 120 dB. 19 x 6½ x 14½ in; 51 lb.....\$999

### Model 216THX 125-W/ch Amplifier

2 channels. 125 W x 2 into 8 ohms from 20 Hz-20 kHz at 0.03% THD or 400 x 1 into 8 ohms. Features all-discrete circuitry; high-current toroidal power transformer; distributed reservoir filter capacitors; Soft Clipping circuit; metal-film resistors; polypropylene capacitors. 5-way binding posts. S/N 119 dB. 17½ x 5 x 15 in; 31 lb.....\$699

### Model 916 180-W Amplifier

6 channels. 30 W x 6 cont from 20 Hz-20 kHz with 0.5% THD or 30 x 4 + 90 x 1, 30 x 2 + 90 x 2, or 90 x 3, all into 8 ohms. 3 discrete power supplies; Soft Clipping circuit; 2-ohm drive capability. 6 buffered line-level outputs. S/N 85 dB. 16½ x 4¼ x 14½ in.....\$699

### Model 214 80-W/ch Amplifier

2 channels. 80 W x 2 from 20 Hz-20 kHz at 0.03% THD or 240 x 1, both into 8 ohms. All-discrete circuitry; high-current toroidal power transformer; distributed reservoir filter capacitors; Soft Clipping circuit; metal-film resistors; polypropylene capacitors. 5-way binding posts. S/N 117 dB. 17½ x 5 x 15 in; 26 lb.....\$449

## NAIM

### NAP-250 70-W/ch Amplifier

2 channels. 70 W x 2 cont into 8 ohms. Toroidal transformers; 4 regulated power supplies; thermal protection. FR 3 Hz-40 kHz ±3 dB.....\$3,200

### NAP-180 60-W/ch Amplifier

2 channels. 60 W x 2 cont into 8 ohms. 430-VA toroidal transformer; 4 smoothing capacitors; thermal protection. FR 5 Hz-40 kHz ±3 dB. 16½ x 3 x 11½ in.....\$2,050

### NAP-140 45-W/ch Amplifier

2 channels. 45 W x 2 cont into 8 ohms. Dual-power-supply rectification; 2 smoothing capacitors for each channel; thermal protection. FR 5 Hz-40 kHz ±3 dB. 8 x 3 x 11½ in.....\$1,450

## NAKAMICHI

### PA-1 500-W Amplifier

5 channels. 100 W x 5 cont into 8 ohms from 20 Hz-20 kHz with 0.1% THD or 210 x 5 into 4 ohms. Features Harmonic Time Alignment circuitry to reduce distortion; dual high-efficiency R-core power transformers; amplifier circuits mechanically isolated from power transformers; high-speed power transistors; 5-way binding posts. Remote power on/off control. S/N 120 dB. 17 x 7½ x 15½ in.....\$2,000

## NILES

### SI-1200 300-W Amplifier

12 channels. Designed for multiroom systems. 25 W x 12 into 8 ohms from 20 Hz-20 kHz with

0.01% THD; channel pairs bridge to 50 x 1 into 8 ohms from 20 Hz-20 kHz with 0.1% THD. Features thermal and short-circuit protections for each channel. 12-V DC switched trigger output; 5-way binding posts. Bus/Matrix selector to route stereo, mono, and multichannel sound simultaneously to different rooms; independent level controls; music-sense, external-voltage-trigger, and manual turn-on modes; LED indicators. 17 x 5 1/4 x 14 in.; 29 lb. ....\$900

## ONKYO

### M-501 164-W/ch Amplifier

2 channels. 165 W x 2 rms into 8 ohms or 530 x 2 max into 2 ohms. Dual-mono designs; linear switching. Discrete outputs. 4-way speaker selector; peak power meters. THD 0.003%; S/N 100 dB; damping factor 140. 18 1/2 x 7 1/2 x 16 1/2 in.; 50 lb. ....\$869

### M-501 150-W/ch Amplifier

2 channels. 150 W x 2 rms into 8 ohms or 400 x 2 into 2 ohms. Features protection circuitry. Outputs for two speaker pairs. THD 0.09%; S/N 100 dB; damping factor 60. 17 1/2 x 5 1/2 x 13 1/2 in.; 23 lb. ....\$399



Parosound HCA-2003 power amp

## PARASOUND

### HCA-1206 810-W THX Amplifier

6 channels. Designed for home-theater systems. 135 W x 6 into 8 ohms or 200 x 6 into 4 ohms; channel pairs bridge to 300 x 1. THX certification; matched JFET inputs; MOSFET drivers; 24 Beta-matched 15-amp, 16-MHz bipolar outputs; 1,700-VA power transformer; DC servo circuitry; 120,000- $\mu$ F power supply; direct coupling; no capacitors or inductors in signal path. Gold-plated 5-way binding posts; RCA jacks. Looping switches for multiple-zone stereo; current-overload indicators; gain controls ....\$1,950

### HCA-2200II 250-W/ch Amplifier

2 channels. 250 W x 2 or 800 x 1 into 8 ohms, 400 x 2 or 1,000 x 1 into 4 ohms, 400 x 2 into 2 ohms. Features matched JFET inputs; MOSFET drivers; 12-point Beta-matched 15-amp 60-MHz bipolar outputs; two 1,200-VA toroidal power transformers; DC servo circuitry; 100,000- $\mu$ F power supply; film bypass capacitors; direct coupling; no capacitors or inductors in signal path. Balanced XLR inputs; 2 sets of gold-plated 5-way binding posts. Gold XLR-input selector switches. THD 0.07% ....\$1,795

### HCA-2003 600-W Amplifier

3 channels. 200 W x 3 into 8 ohms or 300 x 3 into 4 ohms. Features separate power supplies for each channel; separate supplies for driver stage of each channel. Mounts in standard EIA 3U rack ....\$1,650

### HCA-806 480-W Amplifier

6 channels. 80 W x 6 rms into 8 ohms or 120 x 6 rms into 4 ohms; channel pairs bridge to 180

x 1 rms. Matched JFET inputs; 24 bipolar outputs. Gold-plated 5-way binding posts; RCA jacks. Looping switches for multiple-zone stereo; gain controls. THD 0.05% at full power; S/N 118 dB; slew rate 130 V/ $\mu$ s; damping factor 800 at 20 Hz; dynamic headroom 2 dB. 19 x 5 1/4 x 18 1/2 in.; 50 lb. ....\$1,150

### ZAMP 30-W/ch Amplifier

2 channels. 30 W x 2 into 8 ohms. Low-impedance capability; toroidal transformer; DC servo coupled circuitry; no capacitors in signal path. Front-panel headphone jack. Rear-panel level controls. Compact chassis ....\$239

## PERRAUX TECHNOLOGIES

### Reference Series

The following feature balanced and unbalanced inputs (except Model 6150P), Class A/B operation, MOSFET output drivers, and gold-plated connectors.

### Reference 350P 350-W/ch Amplifier

2 channels. 350 W x 2 cont into 8 ohms or 600 x 2 into 4 ohms. Oversized toroidal power supply; storage capacitors. Dual binding posts for biwiring. Redesigned PC boards with shortened signal paths; rear handles. FR 20 Hz-20 kHz; THD 0.02%; dynamic headroom 2 dB. 19 x 17 1/2 x 11 in.; 56 lb. ....\$3,995

### Reference 6150P 900-W Amplifier

6 channels. Designed for home-theater, multiroom, and biamp applications. 150 W x 6, 150 x 4 + 450 x 1, 450 x 2 + 150 x 2, or 450 x 3 cont into 8 ohms or 225 x 6 into 4 ohms. Features dual power supply; oversized toroidal transformers. Clipping indicators for each channel; redesigned PC boards; rear handles. FR 20 Hz-20 kHz; THD 0.025%; dynamic headroom 2.5 dB. 19 x 17 1/2 x 7 1/2 in.; 44 lb. ....\$3,995

### Reference 250P 250-W/ch Amplifier

2 channels. 250 W x 2 cont into 8 ohms, 400 x 2 into 4 ohms. Oversized toroidal power transformer; storage capacitors. Dual binding posts for biwiring. Redesigned PC board with shortened signal paths; rear handles. FR 20 Hz-20 kHz; THD 0.02%; dynamic headroom 2 dB. 19 x 17 1/2 x 7 1/2 in.; 43 lb. ....\$2,995

## PIONEER

### M-91 200-W/ch Amplifier

2 channels. 200 W x 2 continuous into 8 ohms from 20 Hz-20 kHz with 0.003% THD. Outputs for 2 speaker pairs; headphone jack. S/N 115 dB. 18 x 6 1/2 x 17 in. ....\$1,400

### M-72 200-W Amplifier

4 channels. 50 W x 4 continuous into 8 ohms from 20 Hz-20 kHz with 0.02% THD or 100 x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.009% THD. Outputs for three speaker pairs; headphone jack. S/N 120 dB. 18 1/2 x 6 1/2 x 16 1/2 in. ....\$1,000

## PROCEED

### AMP3 450-W THX Amplifier

3 channels. 150 W x 3 into 8 ohms or 250 x 3 into 4 ohms. Features THX certification; dedicated power supply for each channel; toroidal transformer. Two sets of 5-way binding posts; balanced and unbalanced inputs. Remote turn-on capability ....\$2,995

AMP2. As above, 2 channels. 150 W x 2. Can be upgraded to AMP3 ....\$1,995

## PS AUDIO

### PS-200 Delta 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms or 375 x 2 into 4 ohms. Toroidal transformer; Class AB operation; EMU/RFI filtering; fuse protection; direct coupling; glass-epoxy circuit board. Balanced inputs. THD 0.1%; slew rate 150 V/ $\mu$ s. 17 x 6 x 17 in.; 68 lb. ....\$2,195  
As above, without balanced inputs ....\$1,995

### PS-100 Delta 120-W/ch Amplifier

2 channels. 120 W x 2 into 8 ohms or 200 x 2 into 4 ohms. Dual mono. Direct input, output. THD 0.1%. 17 x 6 x 17 in.; 45 lb. ....\$1,295

## QUAD

### Quad 77 84-W/ch Amplifier

2 channels. 84 W x 2 into 8 ohms or 115 x 2 into 4 ohms, both at 0.05% THD. High-current design. RCA and 77AmplBus inputs. QuadLink control bus allows "intelligent" interface with other 77 Series units in audio/video installations of up to six channels. FR 3 Hz-50 kHz +0, -3 dB. 2 1/2 x 13 x 12 in. ....\$1,200

## QUICKSILVER

### Model 135 135-W Tube Mono Amplifier

1 channel. 135 W into 8 or 4 ohms. Hand wired; one 12AU7, one 12FQ7, and six EL34 vacuum tubes. Front-panel meter and bias controls. FR 20 Hz-20 kHz. 13 x 17 x 8 in.; 70 lb. ....\$3,250

### Model 60 60-W Tube Mono Amplifier

1 channel. 60 W x 1 into 8 or 4 ohms. Hand wiring; one 12AX7, one 12BH7, four matched EL34 vacuum tubes; self-biasing. 14 1/4 x 8 1/4 x 5 1/2 in.; 32 lb. ....\$998

## ROYAL

### RB-985THX 500-W THX Amplifier

5 channels. 100 W x 5 cont into 8 ohms. Features THX certification; toroidal transformer. RCA and DB-25 inputs. FR 10 Hz-80 kHz  $\pm 0.5$  dB; S/N 115 dB; damping factor 180. 17 1/2 x 5 1/2 x 15 1/2 in. ....\$1,000

### RB-990BX 200-W/ch Amplifier

2 channels. 200 W x 2 cont into 8 ohms. Toroidal transformer with separate channel rectifiers and filter capacitors. FR 4 Hz-100 kHz  $\pm 0.5$ , -4 dB; S/N 120 dB; damping factor 1000. 17 1/2 x 4 1/2 x 14 1/2 in. ....\$1,000

### RMB-100 125-W Mono Amplifier

1 channel. 125 W x 1 cont into 8 ohms. Features MOSFET output, RCA and balanced inputs; dual output terminals. Auto turn-on. FR 10 Hz-20 kHz  $\pm 0.4$  dB; damping factor 500. 6 1/2 x 6 1/2 x 7 1/2 in. ....\$700

### RB-980BX 120-W/ch Amplifier

2 channels. 120 W x 2 or 360 x 1 cont into 8 ohms. Features toroidal transformer. FR 4 Hz-100 kHz  $\pm 0.5$ , -4 dB; S/N 120 dB; damping factor 1,000. 17 1/2 x 4 1/2 x 12 in. ....\$600

## SONANCE

### Sonamp 260 x 3 60-W/ch Amplifier

2 channels. 60 W x 2 into 8 ohms or 120 x 2 into 4 ohms. Class AB output stage. RCA output for daisy-chaining. On/off signal sensing; level controls; switches for 3 speaker pairs. FR 20 Hz-20 kHz; THD 0.05%. ....\$459

Sonamp 260. As above but without speaker switches ....\$399



## SONOGRAPHIE

### SA250 125-W/ch Amplifier

2 channels. 125 W x 2 into 8 ohms. Features bipolar output stage. 17 x 5 1/4 x 13 in. ....\$995

## SONY

### TA-N90ES 100-W/ch Amplifier

2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms, both with 0.002% THD. Features power MOSFET output stage; triple push-pull complementary output stage; dual-mono design; two twin-drive power supplies; toroidal-core power transformer; discrete output transistors; aluminum front panel; protection circuitry. Balanced-XLR inputs. FR 1 Hz-20 kHz -4 dB; S/N 120 dB; damping factor 100 into 8 ohms at 1 kHz; dynamic headroom 2.8 dB. 17 x 6 1/2 x 16 1/2 in; 46 lb. ....\$2,700

### TA-N55ES 110-W/ch Amplifier

2 channels. 110 W x 2 with 0.004% THD or 300 x 1 with 0.007% THD into 8 ohms. 150 x 2 into 4 ohms with 0.006% THD. Features parallel push-pull output stage with 4 transistors per channel; thermal and short-circuit protections; separate power supplies for input and output. Fixed and variable inputs; mono input/output; parallel A/B speaker terminals; gain control. Slow rate 120 V/s; damping factor 100 into 8 ohms at 1 kHz; dynamic headroom 2.8 dB. 17 x 6 1/2 x 19 in; 27 lb. ....\$580

### TA-N220 180-W Amplifier

4 channels. 45 W x 4 with 0.015% THD. 45 x 2 + 100 x 1 with 0.1% THD; or 100 x 2 with 0.1% THD, all into 8 ohms from 20 Hz-20 kHz. Variable line-level-gain and bridging controls; front-panel status. Dynamic headroom 2.3 dB. 17 x 5 1/2 x 14 1/2 in; 20 lb. ....\$400

## SOUNDSTREAM

### DA2 200-W/ch THX Amplifier

2 channels. 200 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.1% THD or 1,000 x 1 into 4 ohms. Balanced and unbalanced inputs; 3-way binding posts. THX certification; proprietary Stewart Switch Mode power supply with RF filtering; 1/2-ohm stability; harmonic-phase correction circuit. FR 20 Hz-20 kHz -0.25 dB; S/N 110 dB; slew rate 30 V/s; damping factor 500. 17 1/2 x 13 1/2 x 15 in. ....\$1,195

### M-3 360-W THX Amplifier

3 channels. 120 W x 3 cont into 8 ohms from 20 Hz-20 kHz with 0.05% THD. Features tri-monoblock modular construction; high-fidelity toroidal power transformer; high-current circuitry with 3 pairs of discrete high-speed power transistors per channel. Balanced and unbalanced inputs; 3-way binding posts. FR 20 Hz-20 kHz -0.25 dB; S/N 113 dB; slew rate 30 V/s; damping factor 350. 42 lb. ....\$1,199

M-2. 2-channel version of above. 120 W x 2. 17 x 5 1/4 x 16 in; 28 lb. ....\$799

M-1. 1-channel version of above. 120 W x 1. 5 1/4 x 5 1/4 x 16 in; 14 lb. ....\$399

## SUNFIRE

### Cinema Grand 1,000-W Amplifier

5 channels. 200 W x 5 into 8 ohms or 400 x 5 into 4 ohms. Designed to drive impedance loads to 1 ohm. Features output transistors with high-energy storage capacitors that incorporate reactive currents from speaker back into power supply; double-sided glass-epoxy circuit boards; laser-trimmed metal-film resistors; crystal base.

Balanced inputs. Auto-on; power-supply energy meter on front panel. 5-yr warranty. 19 x 6 1/2 x 15 1/4 in; 44 lb. ....\$2,375

### Sunfire 300-W/ch Amplifier

2 channels. 300 W x 2 into 8 ohms, 600 x 2 into 4 ohms, 1,200 x 2 into 2 ohms, or 2,400 x 2 into 1 ohm. Designed to drive any impedance load. Features output transistors with high-energy storage capacitors that incorporate reactive currents from speaker back into power supply; double-sided glass-epoxy circuit boards; laser-trimmed metal-film resistors; crystal base. Power-supply energy meter on front panel. 19 x 6 1/2 x 15 1/4 in; 43 lb. ....\$2,175

## TECHNICS

### SE-A1000 65-W/ch Amplifier

2 channels. 65 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.01% THD. Features MOS Class A<sub>1</sub> circuitry with MOSFET devices in Class A voltage-control amp and bipolar transistors in current-drive amp; transformer coil wound on R-shaped iron core to reduce flux leakage. Needle-type power meters. ....\$730

## THRESHOLD

### T800D 200-W/ch Amplifier

2 channels. 200 W x 2 into 8 ohms, 400 x 2 into 4 ohms, or 700 x 2 into 2 ohms. Features Class A operation; fully differential balanced dual-mono design; toroidal transformer with separate windings and bridged rectifiers for each channel; separate power supplies for voltage- and current-gain stages; discrete direct-coupled circuitry; 28 matched output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty. ....\$7,500

With back-lit analog meters. ....\$8,100

### T400 150-W/ch Amplifier

2 channels. 150 W x 2 into 8 ohms, 300 x 2 into 4 ohms, or 450 x 2 into 2 ohms. Features Class A operation; dual-mono design; separate toroidal transformers and bridged rectifiers for each channel; separate power supplies for voltage- and current-gain stages; discrete direct-coupled circuitry; 1-ohm load capability; 18 individually matched output devices per channel; no global feedback. Balanced inputs. 10-yr parts-and-labor warranty. ....\$5,650

## YAMAHA

### MX-1 200-W/ch Amplifier

2 channels. 200 W x 2 rms into 8 ohms with 0.008% THD or 350 x 2 rms into 2 ohms with 0.09% THD. Gold-plated PC-board wiring; twin transformers; Class A operation; linear damping circuit. Link for Yamaha CX-1 or CX-2 preamps; 3-way binding posts; gold-plated solid-brass inputs. S/N 125 dB; damping factor 350. 17 1/4 x 4 1/4 x 19 1/4 in; 53 lb. ....\$1,199

MX-2. As above. 150 W x 2. 42 lb. ....\$899

## PREAMPLIFIERS

## ACCUPHASE

### C-275 Preamplifier

Balanced and unbalanced inputs and outputs; headphone jack. Features current-feedback topology for operation stability; complete mono construction with separate left and right transformers; logic-control relays for short signal

paths; dedicated headphone amplifier; supplied remote commander; switchable infrasonic filter; EQ gain selector. THD 0.005%. 19 1/4 x 5 1/4 x 16 1/4 in; 43 lb. ....\$8,995

## C-250 Preamplifier

Balanced and unbalanced inputs and outputs. Features line-amplifier topology with bridged feedback; 2 sets of separately housed power transformers and filtering capacitors arranged in dual-mono configuration; separate amplifier housings for left and right channels; logic-controlled relays; gold-plated glass-epoxy printed-circuit board; infrasonic filter; headphone jack with separate amplifier; motor-driver mirror-finished volume control. Remote source switching and volume-level control; balance control. THD 0.005%. 18 1/4 x 5 1/4 x 16 1/2 in; 30 lb. ....\$4,895

## ACURUS

### RL11 Preamplifier

2 tape outputs; 2-line-level outputs. Features hand-crafted construction; pure discrete Class A design; dual-mono DC power supplies; silver-to-silver switching contacts; 1% metal-film resistors; metallized polypropylene capacitors. Remote control with volume, balance, and mute controls. 19-inch front panel optional. THD 0.05%; S/N 95 dBA. 17 x 3 1/2 x 8 in; 14 lb. ....\$579

LS11. As above, without remote control. ....\$649

## ADCOM

### GTP-600 A/V Preamplifier/Tuner

4-line-level inputs; 4 composite/S-video inputs; 2 monitor outputs; subwoofer output; gold-plated RCA connectors. Dolby Pro Logic; Cinema augmentation of Pro Logic; other surround modes; variable surround-channel delay up to 100 ms; on-screen display; learning remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB; S/N 100 dB. 17 x 4 1/4 x 12 1/4 in; 17 lb. ....\$1,100

GTP-550. As above, connectors not gold-plated, no-learning remote, no on-screen displays or S-video inputs. ....\$900

### GFP-565 Reference Preamplifier

5-high-level inputs, MM/MC phono input; 1 bypass, 1 direct-coupled, and 1 normal output. Signal processor loop, headphone jack. Class A circuitry; 1% Roederstein metal-film resistors; metal-film capacitors; printed circuit board; bottom aluminum chassis; separate headphone amplifier. Record-out selector. FR 5 Hz-90 kHz  $\pm 0.5$  dB; S/N 100 dB. 17 x 3 1/4 x 13 in; 11 lb. ....\$900

GFP-555II. As above, bottom not aluminum; 1 direct-coupled and 1 normal output. FR 5 Hz-85 kHz  $\pm 0.5$  dB; THD 0.003%. 15 lb. ....\$600

### GTP-450 Preamplifier/Tuner

5 line-level inputs; signal-processor loop. Quartz-referenced digital tuner; motor-driven volume control. 14 AM/FM presets; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB; THD 0.0075%; S/N 95 dB. 17 x 3 1/4 x 12 1/4 in; 14 lb. ....\$500

GTP-350. As above, without motor-driven volume and remote control. No processor loop. Selectable listen and record outputs. ....\$400

## AMC

### CVT1030 Tube Preamplifier

Inputs for 6 line-level sources; 2 sets of outputs; headphone jack. Features Class A vacuum-tube input and output stage. Bass and treble controls; direct mode. Balanced-output module optional. ....\$599

## AVR1 A/V Preamplifier

4 audio and A/V inputs; buffered composite video inputs. A/V recording .....\$499  
**AVR1HT.** As above, with Dolby Pro Logic decoder. Upgradable to THX-certification or Dolby Digital (AC-3). Discrete outputs for 6 channels including front left, right, and center, rear left and right, and subwoofer.  $\pm 1$ -dB balance calibration circuit; switchable crossover at 80 Hz; proprietary soundfield modes .....\$749  
**AVR1HT-THX.** THX-certified version of above .....\$1,199

## ARAGON

### Aurum Preamplifier

6 inputs; 2 tape outputs; 2 unbalanced RCA outputs; gold-plated balanced-XLR output. Features dual-mono design; power supply in separate chassis; matched transistors; balanced outputs; direct output coupling; discrete Class A circuitry; Penny and Giles volume control with 5 gold-plated wipers for each channel; OFC circuit-board conductor and ground plane. FR 20 Hz-20 kHz  $\pm 0.1$  dB; THD 0.03%; S/N 100 dBA. 19 x 3 1/2 x 14 1/2 in.; 32 lb .....\$1,799

### Model 28K Preamplifier

6 inputs; 2 line-level outputs; 2 tape outputs; gold-plated connectors. Features hand-crafted fully discrete Class A design; toroidal power supply with dual-mono DC supply rails; direct-coupled output; single switch contact in signal path; gain stage with no output capacitors; discrete-transistor regulation for each channel; epoxy-dipped military-spec RN60D resistors; silver switch contacts. Remote volume and balance controls. Separate listen and record switches. FR 20 Hz-20 kHz  $\pm 0.1$  dB; THD 0.04%; S/N 100 dBA. 19 x 3 1/2 x 11 in.; 20 lb .....\$1,099

## AUDIO ALCHEMY

### DL2 Preamplifier

Inputs for 4 line-level sources; 2 output pairs; expansion port. Features input routing via hermetically sealed gold-on-gold relays; Crystal Semiconductor voltage-controlled amplifier; Intel microprocessor; 5 power-supply regulators; 3 voltage-buffer stages; external power supply. Attenuation/gain variable from 96 to +31.5 dB; remote volume, balance, input-select, and mute controls; LED source-select, mute, and L/R attenuation/gain indicators; remote control. FR 5 Hz-200 kHz  $\pm 0.2$  dB; S/N 105 dB. 5-yr warranty. 8 1/2 x 7 1/2 x 2 1/2 in.; 4 lb .....\$395

## AUDIO BY VAN ALSTINE

### FET-Valve EC Tube Preamplifier

Phono inputs; 7 line-level inputs; 2 tape loops; signal-processor loop; headphone jack. Features hybrid vacuum-tube/MOSFET design; voltage- and current-overload protection; toroidal transformer; regulated power supplies. Bass; treble; balance controls. Black anodized faceplate. 17 x 3 1/2 x 13 in .....\$1,198

### Super Pass 41 SL Tube Preamplifier

Phono inputs; 5 line-level inputs; 2 tape loops; headphone jack. Features straight-line vacuum-tube voltage-gain circuit; solid-state current drivers; toroidal transformer; regulated power supplies. Balance control. Black anodized faceplate. 12 x 3 1/2 x 9 in .....\$699  
 Kit version of above .....\$549

### Omega III SL Preamplifier

6 line-level inputs; 2 tape loops; headphone

jack. Features regulated power supplies. Balance control. Black anodized faceplate. 12 x 3 1/2 x 9 in .....\$399  
 With phono input, 5 line-level inputs .....\$489  
 Kit version of above .....\$299

## AUDIO DESIGN ASSOCIATES

### SSD-66 Dolby Digital A/V Preamplifier

Inputs for 4 analog sources; 4 composite-video inputs; 6-channel audio output; 3 coaxial digital inputs; 1 fiber-optic digital input; 1 composite-video output; programmable aux-device trigger output. Dolby Pro Logic and AC-3 modes; 16 programmable modes with auto switching for each input; source input balancing; programmable mode names; customizable acoustic settings per mode. 19 x 1 1/4 x 16 in .....\$3,999  
**RFD-1.** Dolby Digital (AC-3) demodulator for above. 19 x 1 1/4 x 16 in .....\$999

### Delta 3 A/V Preamplifier

8 A/V sources; 3 audio/composite-video outputs; variable and fixed audio outputs for each zone; loop input for each zone; 12-V DC output for each zone. Same- or independent-source selection for all zones; labeling of all inputs and outputs; 12-character alphanumeric LED display; volume, bass, treble, balance, loudness, and stereo-enhancement controls for each zone with presets for each zone .....\$2,199

## AUDIO REFERENCE

### Reference 1 Tube Preamplifier

8 switchable balanced/unbalanced inputs; record output; 2 main switchable balanced/unbalanced outputs. Features eight 6922 tubes. Includes full-function remote control. 19 x 7 x 15 1/2 in.; 30 lb .....\$8,495

### LS5 MkIII Tube Preamplifier

6 XLR inputs; 3 XLR outputs. Features eight 6922 tubes; FET regulated power supply; fully differential cross-coupled topology; 12 dB overall gain; toroidal transformer; coaxial capacitors; proprietary decoupling capacitor circuits. FR 1 Hz-100 kHz  $\pm 0.5$  dB. 3-yr warranty. 19 x 5 1/4 x 11 1/2 in.; 19 lb .....\$5,495

### LS22 Tube Preamplifier

6 switchable balanced/unbalanced inputs including tape; 2 main outputs. Gain control; monitor/source switch; mute/operate switch; power/muting-circuit LED. Includes regulated power supplies. FR 1.5 Hz-100 kHz  $\pm 0.5$  dB. 19 x 5 1/4 x 11 1/2 in.; 17 lb .....\$3,995

### LS15 Tube Preamplifier

2 balanced and 5 unbalanced inputs including tape monitor; 2 balanced and 5 unbalanced outputs including record-out. Features four 6922 tubes. Includes full-function remote control. 19 x 5 1/4 x 10 1/2 in.; 12 lb .....\$2,995

### LS7 Tube Preamplifier

5 line-level inputs. Features hybrid tube/solid-state design with four 6922/E88cc dual triodes; regulated power supplies. Gain control; mute switch. FR 1 Hz-100 kHz  $\pm 0.5$  dB. 19 x 5 1/4 x 10 1/2 in.; 10 lb .....\$1,495

## AUDIO SYNTHESIS

### Passion Preamplifier

Line-level inputs; tape loop. FR 1 Hz to 200 kHz; THD 0.0002% .....\$1,495  
**Pro Passion.** As above, no tape loop .....\$1,295

## AUDIOSOURCE

### PreAmp/Tuner Two Preamplifier/Tuner

6 inputs; 2 outputs. Video switching; remote switching; 18 radio-station presets. Remote control .....\$599

### Pro One Preamplifier

6 inputs; 2 main output pairs; MC phono input. Digital input switching; FET inputs. Bass, midrange, and treble controls; bass-EQ circuitry; tape-dubbing capability; infrasonic filter. S/N 85 dB MM, 70 dB MC, 100 dB line. 16 1/2 x 2 1/2 x 11 1/2 in.; 8 lb .....\$279

## AUDIRE

### Andante Preamplifier

5 line-level inputs; separate MM/MC phono inputs; 2 tape loops; 2 line-level output pairs; 4 switched and 4 unswitched AC outlets. Features dual-mono design with separate circuit boards, controls, and regulated power supplies for each channel; Class A circuitry in push-pull topology; direct coupling for all stages; dual matched FET's for input stages. Bass, treble, volume, and source-select controls for each channel; tone defeat/bypass .....\$1,903

### Diffet 3 Preamplifier

5 line-level inputs; MC phono input; 2 tape loops; 2 line-level outputs. Differential FET's in input stages; DC coupling; no capacitors in signal path; regulated power supply. FR 5 Hz to 100 kHz  $\pm 0.25$  dB; S/N 94 dB line. 19 x 2 1/4 x 7 1/2 in .....\$1,147

### Legato Preamplifier

5 line-level inputs; MM phono input; 2 tape loops; 2 line-level output pairs. Polypropylene and polystyrene capacitors; metal-film resistors; regulated power supply; DC-coupled stages; no capacitors in signal path; no internal wiring. FR 5 Hz-100 kHz  $\pm 0.25$  dB line; S/N 90 dB line. 19 x 2 1/4 x 7 1/2 in .....\$587

## BAK COMPONENTS

### AVP4090 THX Dolby Digital

**Preamplifier/Tuner**  
 Features THX certification; integrated AM/FM tuner. Dolby Digital (AC-3), THX Home Cinema 5.1-channel, THX Home Cinema 4-channel, and Dolby Pro Logic surround modes .....\$2,498

### AVP3090 THX Dolby Digital Preamplifier

Features THX certification; two-zone preamplification. Dolby Digital (AC-3), THX Home Cinema 5.1-channel, THX Home Cinema 4-channel, and Dolby Pro Logic surround modes .....\$2,498

### AVP1030 Dolby Digital Preamplifier/Tuner

Features integrated AM/FM tuner. Dolby Digital (AC-3) and Dolby Pro Logic surround modes .....\$1,998

### AVP4000 THX Preamplifier/Tuner

Features THX certification; integrated AM/FM tuner. THX Home Cinema, Dolby Pro Logic modes .....\$1,698

### AVP1000 A/V Preamplifier/Tuner

4 composite-video inputs and outputs; 6 line-level inputs; 3 line-level outputs; balanced outputs. Features tuner with 40 AM/FM presets. Multiple surround modes including Dolby Pro Logic; 8 user presets; custom naming for memories, functions, and inputs; programmable remote control. FR 20 Hz-150 kHz  $\pm 3$  dB; THD

0.02%; S/N 89 dB. FM: 50-dB quieting sens 20 dB; AM rej 55 dB; cap ratio 2 dB; alt-ch sel 55 dB; S/N 70 dB. 17 x 3 1/2 x 11 in; 16 lb. ....\$998

## Pro10MC Preamplifier

5 line-level inputs; selectable MM/MC input; tape loop; 2 line-level output pairs; balanced outputs; headphone jack. Features discrete DC-coupled design with Class A circuit topology; external power supply. Loading pins for varying phono-input resistance/capacitance; separate record selector; balance control. FR 1 Hz-150 kHz  $\pm 1$  dB; THD 0.02%; S/N 89 dBA line. 17 x 3 1/2 x 11 in; 22 lb. ....\$998

## BOULDER

### Model 200 Isolated Preamplifier

Features four discrete chassis: left audio, right audio, digital control, and power supply. Six balanced inputs (adaptors convert to unbalanced inputs); 2 balanced outputs; 2 balanced tape outputs. Optical connections between digital and audio sections; 100-dB attenuator in 0.1-dB steps; large LED readout. 18 discrete gain stages. Remote control .....\$33,000

### LSAE Preamplifier

Two balanced, 6 unbalanced inputs; balanced and unbalanced outputs. Features 990 gain stages, each hand-built from 69 discrete components. FR 20 Hz-20 kHz  $\pm 0.05$  dB; THD 0.005% at 20 kHz. 17 x 4 3/4 x 15 1/2 in; 12 lb. ....\$3,995

## HERYTON

The following feature a 20-year warranty.

### BP-5 Preamplifier

Phono input; 3 line-level inputs; balanced output; tape and processor loops. 2-stage phono section; no internal wiring with components plugging directly into boards; volume control laser-trimmed to 0.25-dB accuracy. S/N 95 dBA line. 19 x 1 1/4 x 8 in. ....\$1,065

BP-4. As above, without phono section .....\$965

## CARVER

### CT-28v A/V Preamplifier/Tuner

7 audio inputs; 3 composite-video and 5-video inputs and outputs; subwoofer output; signal-processor loop; coaxial CATV FM input. Features DSP for surround modes; Dolby Pro Logic, Movie Surround, two Hall, and Matrix Surround modes; Vocal Zoom circuitry for dialog enhancement. Auto surround-setting recall for each video source; 30 AM/FM presets; removable rack handles; on-screen displays; programmable remote control. Multiroom kit optional. FR 20 Hz-20 kHz  $\pm 0.5$  dB; S/N 75 dBA phono. FM: 50-dB quieting sens 39.2 dBf stereo; AM rej 55 dB; cap ratio 1.5 dB; alt-ch sel 60 dB. 17 x 4 1/2 x 15 in; 12 lb. ....\$999

### CT-24 Preamplifier/Tuner

7 audio inputs; 3 composite-video inputs; coaxial CATV FM input. 30 AM/FM presets; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB; S/N 78 dBA phono. FM: 50-dB quieting sens 39.2 dBf stereo; S/N 70 dB stereo. 17 x 4 1/2 x 15 in; 12 lb. ....\$449

### CT-26v A/V Preamplifier

3 audio inputs, 2 A/V inputs, composite-video inputs, EQ/processor loop, subwoofer output. Features Dolby Pro Logic with 5-mode adjustable delay. De-correlation circuit widens rear soundstage. Remote control. FR 20 Hz-20

kHz  $\pm 0.3$  dB; S/N 78 dBA phono. FM: 50-dB quieting sens 39.2 dBf stereo; S/N 68 dB stereo. 17 x 4 1/2 x 15 in; 12 lb. ....\$649

## CARVER RESEARCH

### Lightstar Direct Preamplifier

3 balanced and 3 unbalanced inputs; balanced and unbalanced outputs. Computer-controlled stepped attenuator for volume and balance control. Remote control. FR 0 Hz-100 kHz  $\pm 0.5$  dB balanced; ch sep 110 dB at 1 kHz. 19 x 4 x 15 1/2 in; 16 lb. ....\$1,995

## CELLO

### Encore Anniversary Edition Preamplifier

1 balanced Fischer, 4 unbalanced RCA inputs; 1 balanced Fischer, 4 unbalanced RCA outputs (2 record outputs). External power supply; two power-supply regulators. Tape-monitor, L/R-gain, and output-level controls. Gold-plated front panel, knobs, power-supply front. Gold-front phono module optional. FR 20 Hz-20 kHz  $\pm 0.25$  dB; THD 0.01%. Preamp 19 x 4 x 14 in; 14 lb. Power supply 8 1/2 x 3 1/2 x 13 in; 9 lb. ....\$12,000

Encore Standard Edition. As above, without gold-plated front panel and knobs, or gold-front power supply .....\$10,000

External MM/MC phono module for Standard Edition .....\$4,000

## CHASE TECHNOLOGIES

### RCL-1 Preamplifier

4 line-level inputs; tape loop. Remote control. Can also be used as add-on device to upgrade non-remote-equipped components to wireless remote control. Connects via tape-monitor loop. Bass, treble, balance, and mute controls. THD 0.05%; S/N 105 dB. ....\$150

## CHIRO BY KINERGETICS

### C-800 THX Preamp/Tuner

THX certified. 8 audio, 5 video, 2 S-video inputs; 6 audio, 2 video, 1 S-video outputs; processor loop. Features THX Home Cinema; analog Dolby Pro Logic processing; digital surround processing with 16-bit A/D and D/A conversion. Dual zone operation; auto calibration with on-screen display; multiple remote functions for lighting and projection screens; 20 preset AM/FM tuner; remote control. Includes Calibration mic and 2nd zone remote option. 17 1/4 x 5 1/2 x 16 in; 30 lb. ....\$2,198

C-5.1. Dolby Digital adaptor for C-800; optional DTS card. 2 coaxial and 1 Toslink inputs with D/A converter for audio sources. Works off C-800 remote. 17 1/4 x 2 1/2 x 16 in. ....\$1,298

## CITATION

### Model 7.0 THX Preamplifier

THX-certified. 8 A/V inputs (including 4 S-video); 2 record buses with main and aux video outputs; Dual Drive dipole outputs; stereo subwoofer outputs; infrared-remote input; RS-485 port; programmable full-range surround outputs; 3 remote trigger outputs. 12 surround modes including JIM Fosgate's 6-Axis matrix, Dolby Pro Logic, THX Home Cinema, and 70-mm cinema modes; active crossover; auto system calibration; on-screen displays; illuminated remote control. 5-yr warranty. 17 1/4 x 5 1/4 x 15 in; 20 lb. ....\$3,950

### Model 5.0 THX Preamplifier

THX-certified. 6 A/V inputs (including 2 S-video

eo); 2 record buses; Dual Drive dipole outputs; 2 trigger outputs; RS-485 port. JIM Fosgate's 6-Axis Matrix, Dolby Pro Logic, THX Home Cinema modes. Active crossover; on-screen displays and interface. 5-yr warranty. 17 1/4 x 5 1/4 x 14 in; 16 lb. ....\$2,200

With built-in Dolby Digital decoder .....\$2,850

## CLASSÉ AUDIO

### CP-45 Preamplifier

Balanced input; 4 single-ended inputs; balanced output; single-ended output; tape loop. Features a simplified combination of the technology found in the CP-50/60 preamplifiers. Remote control of volume and muting. FR 20 Hz-20 kHz  $\pm 0.01$  dB; S/N 100 dB. Brushed and anodized top covers. 19 x 12 1/4 x 3 in; 19 lb. ....\$1,795

MC/MM internal phono stage for above .....\$200

### CP-35 Preamplifier

Aux, video, CD, tuner, balanced, and tape inputs; balanced and single-ended main outputs; tape output. Remote control. FR 20 Hz-20 kHz  $\pm 0.1$  dB; S/N 96 dB. 19 x 10 1/4 x 2 1/2 in. ....\$1,095

## CODA

### FET-01 Preamplifier

Phono and line-level inputs; balanced and unbalanced outputs. All-FET voltage gain; no overall feedback; regulated power supply with EMI and RFI filters and toroidal transformer; double-sided gold-plated circuit boards; anodized chassis. Separate listen and record selectors. 10-yr warranty. 19 x 1 1/4 x 9 1/2 in. ....\$2,950

FET-02. As above without phono stage .....\$1,950

## CONRAD-JOHNSON

### Premier Fourteen Tube Preamplifier

Line-level inputs. Features all-tube zero-feedback audio circuitry; separate regulated solid-state power supplies for each channel; regulated filament supply; laser-trimmed metal-foil resistors. Level and balance control in 1-dB steps; remote control. THD 1% at 1-V output. 19 x 15 1/4 x 3 1/4 in. ....\$3,995

### FFR Preamplifier

7 line-level inputs including two tape/processor loops. Zero-feedback audio circuitry; regulated power supply; polypropylene and polystyrene capacitors; metal-film resistors. Remote control. THD 0.1%. 19 x 14 1/4 x 3 1/4 in; 15 lb. ....\$2,395

### PV12 Tube Preamplifier

Phono and line-level inputs; 2 tape loops. Features cathode-follower outputs and solid-state voltage regulator designed for minimal AC imp; regulated-filament power supplies; audio circuitry with 1% tolerance; military-spec deposited-tin-oxide resistors; polystyrene capacitors. Auto turn-on/off input. FR 2 Hz-100 kHz THD 0.5%. 19 x 14 1/4 x 3 1/4 in; 15 lb. ....\$2,395

PV12L. As above without phono stage .....\$1,795

## CONTINUUM

### Continuum Audio Window Preamplifier

5 inputs including balanced and mono; separate tape-monitor and processor loops. Features regulated power supply with 14,000-pF capacitance and AC, EMI, and RFI line filtering; FET input with bipolar current gain; double-sided glass-epoxy circuit boards. Dual-function optical level control; remote control. FR 5 Hz-200 kHz  $\pm 4$  dB; THD 0.01%; S/N 100 dBA. 5-yr limited warranty. 17 x 2 1/2 x 10 in. ....\$1,595

## COUNTERPOINT

**SA-5000a Preamplifier**  
MM and MC phono inputs; line-level inputs. Hybrid design with tube power supply, FET and bipolar transistors. FR 2 Hz-300 kHz; THD 0.5%; S/N 90 dB phono, 92 dB line. 19 x 4 1/2 x 12 1/2 in. ....\$3,995

**SA-3000a**. As above, THD 0.0075% ....\$2,195

**SA-2000a**. As SA-3000a, no phono inputs, one additional line-level input. THD 0.5%; S/N 92 dB. ....\$1,695

Balanced outputs for three models above. ....\$250

**SA-1000a**. As SA-3000a, bandwidth 2 Hz-170 kHz, distortion 0.06%, S/N 83 dB. ....\$1,195

## CREEK

**P42 Preamplifier**  
4 line-level inputs; 2 tape loops; 3 outputs, 2 passive outputs; 1 output with switchable 6-, 9-, or 12-dB gain. Separate listen and record facilities. Output-stage plug for bi- or triamplification or bridged-mono board optional. FR 0 Hz-35 kHz -1 dB; S/N 105 dB for 600-mV output; ch sep 80 dB at 1 kHz. ....\$595

## DE SYSTEMS

**DB-1B Preamplifier**  
4 line-level inputs; phono input; 2 buffered tape outputs; 2 main outputs; gold-plated connectors. Features cascode amplifiers; diode input protection; volume control with  $\pm 1$ -dB tracking over a 70-dB range. Switchable high-pass filter at 5 kHz or 10 kHz; balance and tape-monitor controls. Includes power supply (DB-2A, not listed separately). FR 20 Hz-20 kHz  $\pm 0.04$  dB phono, 10 Hz-20 kHz  $\pm 0.25$  dB line; THD 0.0008% at 1 kHz. Solid oak cabinet. 5-yr warranty. ....\$850

**DB-1A**. As above, no gold-plated connectors or oak cabinet, no  $\pm 1$ -dB volume tracking. ....\$615

## DB-1H Preamplifier

5 line-level inputs; gold-plated connectors. Balance control; loudness switch. Includes DB-2A power supply (not listed). FR 10 Hz-50 kHz  $\pm 0.1$  dB. Oak cabinet. ....\$710

**DB-1A-HL**. As above, no gold-plated connectors, loudness switch, or oak cabinet. ....\$475

## DENNESEN

**JC80 MkII Mono Preamplifier**  
MM/MC/line-level input. Features external power supply; polarity insertion with input-impedance adjustment. Balanced output optional. ....\$6,500

**J590**. As above, no phono stage. ....\$3,200

## DENON

**AVP-8000 THX Dolby Digital Preamplifier/Tuner**  
THX-certified, 9 analog, 4 digital audio inputs; 6 line-level inputs; 4 audio record outputs; 1 digital audio record output; A/V output for multi-room installations; 6 S-video and 6 composite-video inputs; 4 S-video and 5 composite-video outputs. Features Dolby Digital (AC-3), THX 5.1-channel and 4-channel Home Cinema, Dolby Pro Logic, and 4 additional DSP surround modes; RDS reception/text display; 32 tuner presets; icon-based on-screen displays; programmable remote control. 17 1/4 x 6 1/2 x 15 1/2 in. ....\$3,500

## PRA-S100 Preamplifier

Balanced and unbalanced connectors; remote turn-on/off output; headphone jack. Aluminum sand-cast frame; inverted Sigma balance circuit for 16.5-dB gain in single amplifier stage; UHC-

MOS transistors for power supply. System remote control. ....\$1,300

## DOX

**DDP-1 Digital Preamplifier**  
Fiber-optic and coaxial digital inputs and outputs; 3 analog inputs; tape loop; DSP; D/A converter; phase and amplitude correction when used with DOX speakers. Available with correction coefficients for other brands of speakers. FR 20 Hz-20 kHz  $\pm 0.1$  dB; S/N 92 dB digital. 16 x 3 x 10 1/2 in.; 10 lb. ....\$995

## DYNACO

**PAS-4 Tube Preamplifier**  
Phono input; 7 line-level inputs including 2 tape loops, signal-processor loop. Four 6DJ8, two 12AX7 tubes. Tape-dubbing and tape-monitor controls; mono/stereo switch; balance control. S/N 90 dB. Chrome finish. 3-yr warranty. 17 x 3 1/4 x 12 in.; 18 lb. ....\$1,099

## PAT-6 Preamplifier/Tuner

Phono input; 4 line-level inputs; headphone jack. 8 AM/FM presets; seek tuning; mono/stereo switch; bass, treble, balance, loudness controls; remote. THD 0.02% line; S/N 100 dB line. FM: AM rej 63 dB; cap ratio 1.5 dB; S/N 72 dB stereo. 17 1/2 x 3 1/2 x 13 in. ....\$500

## ENLIGHTENED AUDIO DESIGNS

### Theater Master Dolby Digital Preamp/Processor

Dolby Digital, Dolby Pro Logic, dual 20-bit D/A converter with Pacific Microsonics HDCD decoder. 6 analog and 6 digital inputs (2 ST-type stage, 2 coaxial, and 2 Toslink) with remote volume and switching capability; balanced outputs; switched 12-V DC and 120-V AC outlets. Modular design; 12 power supplies; Zoran 38001 chips for Pro Logic and AC-3; Digital Flywheel relocating circuitry for jitter reduction. Remote control. DTS 5.1-channel decoding optional. 5-yr warranty. ....\$6,995

**Signature Series TheaterMaster**. As above but Teflon circuit boards; Vishay resistors; 20-bit A/D converters for analog inputs; Ultra Analog AES-20 digital receiver chip. Specially engraved faceplate. ....\$9,995

## FORTÉ

### Forty Four Preamplifier

6 line-level inputs; 2 tape loops; balanced inputs and outputs; gold-plated connectors. Class A circuitry; direct coupling from input to output; mil-spec glass-epoxy circuit board; discrete circuitry throughout. Remote control with volume, source-selection, and mute. FR 0 Hz-100 kHz -1 dB; S/N 100 dB. ....\$1,350

### FPI Phono Preamplifier

MM/MC input; gold-plated connectors. Class A circuitry; JFET input. Adjustable impedance and capacitance settings. S/N 85 dB MM, 75 dB MC. ....\$650

## GOLDEN TUBE AUDIO

### SEP-1 Tube Preamplifier

Output transformer preamplifier; balanced outputs. One 6922 singled-ended triode. FR 20 Hz-20 kHz  $\pm 0.25$  dB; THD 0.01%; S/N 82 dB. 17 x 4 x 12 in.; 26 lb. ....\$880

**PB-1**. Plug-in MM phono board for above. ....\$100

## LP-1 Phono Preamplifier

Gold-plated RCA inputs; gold-plated ground post; high current, solid-state, pure Class A output. Low-noise solid-state amplification; all polypropylene capacitors; selectable gain. External power supply with user-replaceable rechargeable Ni-Cd AA battery; microcomputer-controlled recharger. S/N 75 dB MM, 70 dB MC. Gold/black anodized 3/4-inch thick front panel. 3-yr warranty. 8 1/2 x 2 1/2 x 10 in.; 8 lb. ....\$395

## HARMAN KARDON

### PT2500 A/V Preamplifier/Tuner

5 audio inputs with tape monitor; 4 video inputs; 4 audio outputs. Features tuner with 30 presets; true stereo bypass. Dolby Pro Logic; Dolby Time-Link digital delay; VCR dubbing capability. Includes remote control. ....\$479

## JEFF ROWLAND

### Cohesive Preamplifier

7 balanced-XLR inputs; 2 balanced-XLR tape record outputs; 2 balanced-XLR outputs. Separate DC power supply; solid-aluminum chassis; microprocessor control; selectable gain and input imp for each source; memory for all operation modes; numerical display of volume level. Includes remote. 83 lb. ....\$12,800

### Synergy Preamplifier

5 balanced-XLR inputs; balanced-XLR main and tape/record outputs. Features separate power supply; solid-aluminum chassis components; microprocessor control; numerical display of volume level; selectable gain and input imp for each source; memory for all operation modes. Includes remote control. ....\$4,800

## JRM ENGINEERING

### JRM Preamplifier

MM and MC phono inputs; 8 line-level inputs. Features polypropylene capacitors; gold-plated electromechanical devices; 2-stage RIAA EQ with  $\pm 0.1$  dB conformity; 18-dB infrasonic filter; 10 W x 2 headphone amp. Separate input selectors for main, record, and out. FR 0 Hz-50 kHz -1 dB; THD 0.001%, FM: S/N 76 dB MC, 87 dB MM. 19 x 2 1/4 x 8 1/2 in. ....\$1,170

## KENWOOD

### KC-Z1 THX Dolby Digital Preamplifier/Tuner

Features THX certification. 4 video inputs; line-level outputs for left, right, center, and subwoofer (with THX subwoofer crossover); S-Video connections; 3 switched AC outlets. Dolby Digital (AC-3), Dolby Pro Logic, Dolby 3 stereo, and THX Cinema modes; DSP, 18-bit digital delay variable in 1-ms increments; quartz-synthesis tuner; direct-access tuning; mono/stereo listening modes; audio muting; auto-function one-touch operation. Includes antenna; system control cable; batteries. ....\$2,800

## KINERGETICS

### KSP-3 Digital A/V Preamplifier

7 audio and 6 video inputs; 2 RCA and 2 Toslink digital inputs. Passive switching; four 20-bit D/A converters. Remote control. ....\$2,995

As above without D/A conversion or digital switching. ....\$1,995

### KPA-3 Preamplifier

7 line-level inputs; tape and processor loops;

balanced and unbalanced outputs. Class A hybrid circuitry; JFET/bipolar design. 17 1/4 x 2 x 13 1/2 in. ....\$1,795

## LEGACY AUDIO

### Legacy Preamplifier

5 line-level inputs; balanced input; balanced and unbalanced outputs. Tape-monitor and external-processor switches; LED display; remote control. FR 1 Hz-100 kHz  $\pm 1$  dB; THD 0.001%; Satin-black brushed-aluminum faceplate. 17 x 2 1/2 x 12 in. ....\$1,495

## LEXICON

### DC-1 Digital A/V Preamplifier

8 analog, 4 digital, and 5 video inputs; 8 outputs; 2 video outputs; 2nd-zone output. Features 20-bit D/A conversion; digital crossover; low voltage trigger; Dolby Pro Logic decoding in digital domain. 10 effects modes, multiple music effects; upgradable for THX and Dolby Digital (AC-3) software upgradable; on-screen displays; remote control. ....\$1,995

**DC-1 THX.** As above, with THX-certification. 13 effects modes including THX Home Cinema; Stereo surround; Digital EQ and Loudness Control. ....\$2,995

**DC-1 Dolby Digital/THX.** As DC-1, with THX certification and 18 effects modes including Dolby Digital 5.1 mode; Tilt EQ mode; dialog enhancement; late night mode. ....\$4,500

**LDD-1.** Outboard Dolby Digital (AC-3) RF de-modulator for above. ....\$699

## LINEAR RESEARCH

### Linear Research Tube Preamplifier

6 line-level inputs; 1 tape loop; 2 output jacks. Class A operation. Dual volume controls. FR 10 Hz-100 kHz  $\pm 0.5$  dB; S/N 82 dB. ....\$2,295

Phono stage for above. Choice of MM or MC. FR 10 Hz-32 kHz. ....\$400

## LINN

### Kairo Preamplifier

7 inputs including MM and MC; 3 outputs; remote-control jack for switching of other Linn products or multiroom use. Software-upgradable; auto volume-level adjustment when switching sources; screened circuitry; switch-mode; power supply. ....\$2,995

As above, without phono inputs. ....\$2,395

### Wakonda Preamplifier

MM, MC, and 4 line-level inputs; tape, line-level, and headphone outputs. Headphone output powered by separate internal stage; switch mode; power supply. Upgradable for use with Sneaky module. Kudos tuner, Sneaky module line driver, or Sneaky module line receiver. 13 x 2 1/4 x 13 in.; 8.1 lb. ....\$1,495

As above, without phono inputs. ....\$1,395

## LUXMAN

### AT-3000 Preamplifier

4 line-level inputs; direct input; coaxial and floating-balanced XLR outputs. Features passive design; 23-step transformer-based attenuator; nickel-Permalloy-core transformer; pure-copper inner-shield cabinet; maple-wood transformer mount; demagnetizer. FR 20 Hz-20 kHz  $\pm 2$  dB. ....\$4,000

### C-383 A/V Preamplifier

3 video inputs; switchable MM/MC phono input;

remote turn-on/off output for Luxman amplifiers; system bus connection; gold-plated audio connectors. Features separate printed circuit boards for analog, digital, and other sections; separate analog and digital power supplies; motor-driven volume control; buffer amplifiers for each video input. Multiroom capability; record-out selector; bass, treble, and balance controls; loudness compensation; remote control. FR 10 Hz-100 kHz  $\pm 0.2$ ,  $-0.8$  dB; THD 0.003%; S/N 91 dBa MM, 76 dBa MC, 106 dBa line. Black or champagne finish. ....\$995

## MARANTZ

### Model 7 Tube Preamplifier

Reereleased version of classic 1960's Marantz preamp based on original design and parts. 8 inputs including microphone, phono 1 and 2, tape, FM/AM, TV, aux; 6 AC outlets, system grounding post. Features tape monitor, high filter, rumble filter. Bass and treble controls; output-level adjustments; tape-head EQ adjustments. ....\$3,800

### AV-600 THX Preamplifier/Tuner

THX certified. Left, center, right, and rear line-level outputs; composite- and S-video inputs and outputs; defeatable mono/stereo subwoofer output. Features THX-specification crossover with 12- and 24-dB/oct slopes. Home THX Cinema processing; Dolby Pro Logic decoder with adjustable digital delay; surround de-correlation for enhanced spatial effect from mono surround-channel signal; timbre matching; test-tone generator with low-frequency subwoofer tone; auto input balance; adjustable input level; 30 AM/FM presets; A/V source mixing; on-screen displays; alphanumeric fluorescent display. 16 1/2 x 4 x 13 1/4 in.; 20 lb. ....\$1,200

### EC-500 A/V Preamp/Tuner/CD Player

Line-level outputs for left, center, right, 2 surround channels, and mono/stereo subwoofer; composite video and S-video inputs and outputs; coaxial digital output; processor loop; line-level multiroom outputs. Features AM/FM tuner and built-in CD player. Dolby Pro Logic decoding; 30 AM/FM presets; synchro play with compatible cassette decks; record-out selector; clock/timer; on-screen displays; remote control. 16 1/2 x 4 x 13 1/4 in. ....\$1,099

AC-500. As above, without video or Dolby Pro Logic functions. ....\$700

## MARK LEVINSON

### Model 38S Preamplifier

2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Features fully balanced circuitry from input to output; surround-sound mode. Remote control. ....\$6,495

**Model 38L.** As above, lower sonic performance. Can be upgraded to No. 38S. ....\$3,995

## MCCORMACK

### ALD-1 Preamplifier

5 buffered inputs; balanced output; normal and inverted unbalanced output; 2 tape loops. Tape-dubbing capability. Phono stage and external power supply optional. ....\$1,745

### TLC-1 Preamplifier

5 inputs; 2 buffered tape loops; 1 passive and 1 buffered output. Power supply optional. ....\$995

### Micro Line Drive Preamplifier

3 inputs; tape loop; 1 active and 1 passive output. Compact chassis. Adjustable gain. ....\$595



McIntosh C712 preamplifier

## MCINTOSH

### C40 Preamplifier

8 audio inputs; MM phono input; 1 balanced-input pair; balanced outputs. Features 20-W/hz monitor amp with protection; logic-driven electromagnetic switching. 5-band EQ; listen and record selectors. FR 20 Hz-20 kHz  $\pm 0.5$  dB; THD 0.002% at 1 kHz; S/N 90 dB phono, 105 dB line. 17 1/2 x 5 1/2 x 17 1/2 in.; 26 lb. ....\$3,500

### C39 A/V Preamplifier

S-video input. Dolby Pro Logic decoder; ability to control one remote zone; interface with CR10 or CR12 multiroom controller to add up to 4 additional zones; A/V switching; remote control. THX-M module for THX processing optional. FR 20 Hz-20 kHz  $\pm 0.5$  dB. 17 1/2 x 7 1/2 x 17 1/2 in.; 30 lb. ....\$3,500

**MX130.** As above, with AM/FM tuner. 8 AM and FM presets. ....\$4,300

### MX118 A/V Preamplifier/Tuner

Dolby Pro Logic decoder; interface with CR10 or CR12 multiroom controller to add up to 4 additional zones; A/V switching; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB. 17 1/2 x 5 1/2 x 17 1/2 in.; 25 lb. ....\$3,000

### C712 Preamplifier

8 audio inputs; signal-processor loop. Logic-driven electromagnetic switching. Tape-monitor switches; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB. 17 1/2 x 3 1/2 x 17 1/2 in.; 15 lb. ....\$1,500

## MELOS

### SHA-Gold Tube Preamplifier

6 line-level inputs; tape loop; headphone jack; balanced and unbalanced outputs. Features balanced circuitry; Teflon-insulated wire; Tiffany-style connectors. Remote control. ....\$1,995

**MA-210.** As above, no remote control. ....\$1,595

As above with unbalanced output only. ....\$1,395

### MA-211 Tube Preamplifier

6 inputs; phono input; 2 outputs; tape loop; gold-plated RCA connectors. Separate power supply; triode phono amp; silver-plated switch contacts. Volume and balance controls. ....\$1,595

### SHA-1 Tube Preamplifier

3 line-level inputs; 1 line-level output; 2 headphone outputs. Class A operation; zero-feed-back amplification; toroidal transformer. ....\$1,195

## MERIDIAN

### Model 562V Digital Preamplifier

7 analog, 5 digital, 2 fiber-optic digital, 6 composite-video, and 2 S-video inputs; 2 analog tape, 2 digital coaxial, 1 fiber-optic digital, 3 composite-video, and 3 S-video outputs; 2 function-selector outputs for use with SCART control; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute. Card for one variable main analog

output and 2 fixed tape outputs. 12 1/4 x 3 1/2 x 13 1/2 in. ....\$1,995

## Model 562 Digital Preamplifier

7 analog, 5 coaxial digital inputs; 2 analog tape, 2 coaxial digital outputs; RS-232 control interface. Adjustable input sens for each analog source; tape-dubbing capability; mute. Card for 1 main analog variable output and 2 fixed tape outputs for analog and digital inputs. 12 1/4 x 3 1/2 x 13 1/2 in. ....\$1,195

## MUSEATEX

### AVC-1 A/V Preamplifier

4 composite-video and S-video inputs; 2 audio inputs; 2 A/V tape loops; balanced and unbalanced outputs. Remote control .....\$1,999

## NAD

### Model 118 Digital Preamplifier

4 analog inputs; 4 direct digital inputs; separate digital outputs for external D/A converter or digital dubbing. Features 18-bit A/D and 20-bit D/A converters; all signals processed in digital domain for effects including stereo simulation from mono sources; auto sampling-rate selection; 5 user-selectable DSP modes; volume, balance, polarity, mono/stereo, bass, midrange, and treble controls; digital compression and expansion modes; stereo soundstage width and spread controls. FR 20 Hz-20 kHz  $\pm 0.3$  dB; THD 0.01%; S/N 86 dB. 17 1/4 x 3 1/2 x 11 in. 8 lb. ....\$1,599

### Model 116 Preamplifier

Six line-level inputs; two tape loops with gold-plated sockets; balanced XLR outputs; 2 sets of unbalanced RCA line outputs. Features independent headphone amplifier; separate power supply for phono stage. Input switching through rear-panel relays with gold-plated contacts; switchable MM/MC phono selector with separate inputs; full system remote control with high-quality motor-driven volume control and NAD Link; dubbing capability. FR 20 Hz-20 kHz  $\pm 0.2$  dB; THD 0.01%; S/N 76 dB phono, 98 dB line. 17 1/4 x 3 1/2 x 12 1/2 in. 9 lb. ....\$799

### Model 917 A/V Preamplifier/Tuner

7 line-level inputs including 3 video inputs; 3-position switchable subwoofer output; composite and S-video inputs and outputs. Dolby Pro Logic, Stadium, Hall, and Club surround modes; controls for treble, bass, bass-EQ, and tone defeat; 40 AM/FM presets; indicators for signal strength and center tune; on-screen displays; system remote control compatible with most NAD tape decks and CD players. FR 20 Hz-20 kHz  $\pm 0.3$  dB; THD 0.01%; S/N 88 dBA. FM: S/N 75 dB stereo. 17 1/4 x 4 1/2 x 14 in. ....\$699

### Model 114 Preamplifier

6 line-level inputs including 2 tape inputs; gold-plated CD, phono, and headphone jacks; two sets of unbalanced RCA line outputs. Features independent headphone amplifier. Switchable MM/MC phono selector. FR 20 Hz-20 kHz  $\pm 0.2$  dB; THD 0.01%; S/N 76 dB phono, 96 dB line. 17 1/4 x 3 1/2 x 11 in. 8 lb. ....\$399

## NAIM

Power supplies and phono stages are not included unless otherwise indicated.

### NAC-52 Preamplifier

Features separate power supply; dual-mono design; motor-driven volume control; separate

power supply for each section. LED indicators; remote control. Includes Supracap power supply. 16 1/4 x 3 1/2 x 11 1/2 in. ....\$10,500

### NAC-82 Preamplifier

6 line-level inputs. Features regulated power supply for control circuits in separate chassis. Mute/monitor switch; listen/record selectors; remote control. 17 x 3 x 12 in. ....\$4,150

### NAC-102 Preamplifier

6 line-level inputs. Mute and monitor switches; remote control. 17 x 3 x 12 in. ....\$2,100

### NAC-72 Preamplifier

5 line-level inputs. Features matched time-aligned filter. Mute monitor switch. 11 1/4 x 3 x 8 in. ....\$1,400

## NAKAMICHI

### CA-1 Dolby Digital Preamplifier

6 channels. Dolby Digital (AC-3), Dolby Pro Logic modes; DSP. 3 composite/optical digital inputs; A/V inputs and outputs; video and S-video connectors; 6 line-level outputs (front L/R, center, rear L/R, subwoofer); 2 remote outputs; multitrack/dual source output. FR 10 Hz-50 kHz  $\pm 0.3$  dB with 0.01% THD; multichannel attenuation circuits to achieve accurate level matching. On-screen display; center- and rear-channel delay; amber LED display. Includes dual remotes (1 learning and 1 simple). THD 0.01%; S/N 100 dB. 17 x 4 x 13 1/2 in. ....\$2,300

DE-1, Dolby Digital RF demodulator for above. Includes cable. 5 1/2 x 2 x 7 1/2 in. ....\$450

## ONKYO

### Integra P-304 Preamplifier

8 inputs including MM/MC phono. Features all-discrete signal path; in-phase signal filters; FET phono stage; 20 record-out selectors; direct tone controls; side panels. THD 0.0005% line; S/N 81 dB MC, 92 dB MM. 18 1/4 x 4 x 15 1/2 in. 17 lb. ....\$559

### P-301 A/V Preamplifier

7 audio and 2 video inputs; MM phono input. Source-direct mode; motor-driven volume control. Tone control; video-dubbing capability. FR 15 Hz-30 kHz  $\pm 1$  dB; THD 0.009% line; S/N 92 dB MM. 18 x 4 1/2 x 12 1/2 in. 9 lb. ....\$289

## PARASOUND

### P/SP-1500 THX Preamplifier

Features THX certification. 4 A/V inputs; composite- and S-video inputs; 4 audio inputs. THX Home Cinema, Dolby Pro Logic; 7 surround modes. Relay switching; THX auto level reset; on-screen displays; mode control; connector for P/D-1500 outboard Dolby Digital (AC-3) adaptor .....\$1,500

### P/LD-2000 Preamplifier

6 unbalanced inputs and 1 balanced input; 1 unbalanced and 1 balanced output; XLR connectors. Discrete circuitry; 27-mm ALPS motor-driven volume control; MOSFET line stages; power supply with 80,000- $\mu$ F filtering; gold-clad PC boards. Remote .....\$1,495

### P/LD-1100 Preamplifier

6 inputs; gold-plated RCA connectors; headphone jack. Class A circuitry; MOSFET drive circuitry; direct coupling; 44,000-pF regulated power supply; separate glass-epoxy circuit boards for each channel. Remote control. FR 5

Hz-135 kHz .....\$850

### P/HP-850 Preamplifier

4 line-level inputs; phono input; gold-plated connectors; headphone jack. CMOS input switching; direct-coupled and normal inputs; muting relay; regulated power supply; defeatable tone controls .....\$395

## PERREAUX TECHNOLOGIES

### AVP-6P Dolby Digital Preamplifier

8 audio inputs; 4 composite- and S-video inputs and outputs; 2 digital inputs; 1 digital output; 2 subwoofer outputs; 2 main outputs; balanced and unbalanced inputs and outputs. Features audiophile D/A converter; analog preamp section; re-equalization circuitry for surround modes; control-link interface. Dolby Digital (AC-3), Dolby Pro Logic, Perreaux Surround, Theater, Rock, and Jazz DSP modes; DTS ready. 3 independent signal paths for main, remote and record; learning remote control. Satin black faceplate, silver, gun-metal or black rack handle. 19 x 13 1/2 x 3 1/2 in. 20 lb. ....\$4,995

### SM-6P Preamplifier

6 line-level inputs; switchable balanced input and output; dual parallel line outputs; separate record output. Class A circuitry; toroidal power transformer. Remote control. FR 10 Hz-65 kHz  $\pm 0.4$  dB. Black satin faceplate, silver, gun-metal or black rack handle. 19 x 12 1/2 x 3 1/2 in. 16 lb. ....\$2,695

## PIONEER

### C-72 A/V Preamplifier

4 audio inputs; MM/MC phono input; video inputs. Bass and treble controls. FR 1 Hz-150 kHz  $\pm 3$  dB line; THD 0.002% at 1 kHz; S/N 93 dB MM, 76 dB MC, 106 dB line. 18 1/4 x 6 1/2 x 16 1/2 in. ....\$850

## PROCEED

### PAV A/V Preamplifier

4 A/V inputs; 2 balanced XLR and 4 unbalanced RCA audio inputs; 2 sets of balanced outputs; composite-video and S-video connectors; infrared remote jack. Independent signal paths for main, remote, and record. THX, Dolby Pro Logic, and stereo sound; remote amp turn-on; on-screen displays; programmable remote control .....\$4,195

### PRE Preamplifier

2 balanced and 4 unbalanced inputs; balanced and unbalanced outputs. Independent buffered main signal and record signal paths; surround-sound processor mode; remote amp turn-on; programmable remote control .....\$1,995

## PS AUDIO

### PS 7.0 Preamplifier

6 RCA inputs, 1 balanced input; 1 RCA and 1 balanced output. Proprietary remote-controlled volume, balance, input selection, muting. FR 20 Hz-20 kHz  $\pm 0.01$  dB; S/N 90 dB. 17 x 2 1/2 x 9 in. 17 lb. ....\$1,295

As above, remote control of volume, balance, source-select, and muting .....\$1,195

### PS 9.0 Preamplifier

6 RCA inputs (including MM/MC), 1 balanced input; 4 RCA outputs, 1 balanced output; gold-plated connectors; dual-mono construction; military-grade epoxy circuit board; regulated-diode

isolated power supply; straight-wire and bypass switches. Features remote control of volume, mute, and function selection; active/passive operation with ability to defeat balance and tape-monitor circuits. FR 20 Hz-20 kHz  $\pm 0.1$  dB; THD 0.1%; S/N 85 dB MM, 74 dB MC. 17 x 2 1/4 x 9 in; 14 lb.....\$995  
**PS 80.** As above, no remote control.....\$795

## QUAD

**Quad 77 Preamplifier**  
 4-line-level inputs; MM/MC phono input with 3 sens settings; 1 tape loop; QuadLink 77 control bus input for "intelligent" interface with other Quad 77 components. Tone controls with bypass switch. FR 3 Hz-56 kHz  $\pm 0.1$  dB line. 2 1/2 x 13 x 12 in.....\$1,350

## QUICKSILVER

**Quicksilver Tube Preamplifier**  
 6 audio inputs. FR 1 Hz-650 kHz; THD 0.001%; 17 x 11 x 5 1/2 in; 21 lb.....\$1,995

**Quicksilver Line Tube Preamplifier**  
 5 audio inputs. FR 0.1 Hz-120 kHz; THD 0.01%; 15 x 9 1/2 x 3 in; 12 lb.....\$895

## ROYAL

**RC-995 Preamplifier**  
 7 inputs including MM/MC phono; dual RCA outputs; headphone jack. Remote control. FR 4 Hz-100 kHz  $\pm 0.5$  dB line; THD 0.004%. 17 1/2 x 2 1/2 x 12 1/2 in.....\$900

**RTC-970 A/V Preamplifier/Tuner**  
 3 audio and 4 video inputs. Features Dolby Pro Logic surround, 7 ambience modes, AM/FM tuner; master level display; tone controls; second zone control. FR 10 Hz-110 kHz  $\pm 1$  dB; THD 0.0045%; S/N 103 dB. FM: 50-dB quieting sens 34.5 dB; cap ratio 1.5 dB. 17 1/2 x 3 1/2 x 11 1/2 in.....\$800

**RC-980BX Preamplifier**  
 6 inputs including MM/MC phono; dual outputs; headphone jack. High-frequency passive and low-frequency active EQ. FR 4 Hz-100 kHz  $\pm 0.5$  dB line; THD 0.004%. 17 1/2 x 2 1/2 x 12 in.....\$550

**RC-970BX-II Preamplifier**  
 5 inputs; dual outputs; 2 tape loops; headphone jack. Tone defeat. FR 4 Hz-100 kHz  $\pm 3$  dB; THD 0.004%. 17 1/2 x 2 1/2 x 10 1/2 in.....\$300

## SONOGRAPHIE

**SC26 Preamplifier**  
 6-line-level inputs. Features discrete power-supply regulation. Level and balance controls in 0.5-dB steps; remote control. FR 5 Hz-100 kHz; THD 0.1%. 17 x 2 1/4 x 11 1/2 in.....\$995

## SONY

**TA-E90ES Preamplifier**  
 Inputs for 6-line-level sources; MM and MC phono inputs; analog balanced-XLR inputs and outputs; 2 tape loops; headphone jack. Features dual-mono design; MOSFET output stage; MC head amp; rotary-resistor attenuator; toroidal power transformer; cast-iron isolation feet; aluminum front panel; motor-driven volume control. Remote control. FR 3 Hz-300 kHz  $\pm 3$  dB line; THD 0.003% at 1 kHz; S/N 105 dB line. 17 x 3 1/2 x 17 1/2 in; 23 lb.....\$2,000

## TA-E2000ESD Digital A/V Preamplifier

5 audio inputs including phono; 7 A/V inputs; 3 S-video inputs; front panel S-video input; 1 coaxial and 2 fiber-optic digital inputs; fiber-optic digital output; 2 subwoofer and 2 center-channel outputs; 3 switched and 1 unswitched AC outlets. DSP with pulse A/D conversion, 90-MHz D/A converter; auto sampling-rate switching; digital ch-sep control; source-direct switching bypassing digital circuitry. Dolby Pro Logic decoding in digital domain with auto input balance; 10 factory and 10 user sound-field presets; 10 adjustable sound-field parameters; 3-band digital parametric EQ; independent EQ's for front, center, and surround channels; digital dynamic-range compression/expansion; Control-S input for Sony multiroom systems; record-out selector; programmable A/V remote. 17 x 6 x 1 1/4 in; 19 lb.....\$1,400

## TECHNICS

**SL-C1000 Preamplifier**  
 5-line-level source inputs; MM/MC phono input. 30-hr Ni-Cd battery-driven power supply for noise reduction; auto battery-charging when preamp is turned off; auto switching to rectified AC power when battery is depleted. Tape-monitor switch; A/B speaker switch; balance control; defeatable tone controls; remote control.....\$530

## THRESHOLD

**T2 Preamplifier**  
 Inputs for 2 balanced and unbalanced sources; balanced-XLR output; unbalanced RCA output. Features fully balanced differential line stage; digitally manipulated microprocessor-based analog volume attenuator; outboard power supply with 150-W toroidal transformer and 75,000-pF capacitance; discrete regulators; separate supplies for analog and digital sections. Fluorescent display; remote control with volume, balance, source-select, and mute functions. FR 0 Hz-100 kHz  $\pm 5$  dB; THD 0.002%; S/N 118 dB.....\$540

## T3 Preamplifier

Balanced inputs and outputs; gold-plated inputs and outputs; 5 unbalanced line-level inputs; 1 balanced input. Gain performed in unbalanced mode; outboard power supply; pure Class A discrete signal path with direct coupling from input to output. Remote control with volume, source-select, and mute functions. FR 0 Hz-125 kHz  $\pm 1$  dB; S/N 100 dB.....\$2,450  
**T3i.** As above, with 70,000-pF fully regulated outboard power supply.....\$2,950

## YAMAHA

**CX-1 Preamplifier**  
 8 audio inputs; MM/MC phono input; remote link for MX-1 or MX-2 amplifiers; headphone jack. Capacitive negative-feedback amp circuitry; 4-gang volume control; source-direct mode; motor-driven input selector and volume control. Record-out selector; center-defeat tone controls; infrasonic filter; remote control. S/N 110 dB. 17 1/2 x 3 1/2 x 16 in; 19 lb.....\$1,199

## CX-2 A/V Preamplifier

8 audio and 3 video inputs; MM/MC phono input; S-video connectors; remote link for MX-1 or MX-2 amplifiers; 4-gang volume control; motor-driven input selector and volume control; source-direct mode. Record-out selector; variable loudness control; center and defeat tone controls; infrasonic filter; programmable remote. 17 1/2 x 3 1/2 x 12 1/2 in; 12 lb.....\$799

## INTEGRATED AMPLIFIERS

### ACURUS

**DA100 MKII 100-W/ch Integrated Amplifier**  
 2 channels. 100 W x 2 cont into 8 ohms with 0.09% THD or 150 W x 2 cont into 4 ohms, both from 20 Hz-20 kHz  $\pm 0.25$  dB. 2 tape outputs; 6 inputs; gold-plated connectors. Features laser-trimmed potentiometers for volume and balance controls; silver-to-silver contacts for listen and record switches; inputs mounted directly to circuit; dual-sided glass-epoxy circuit board; separate internal chassis for passive control section; bipolar transistors; toroidal transformer. Balance and source-select controls. S/N 100 dB; damping factor 300. 17 x 5 x 14 in; 35 lb.....\$1,099

### AMC

**CVT3030A 30-W/ch Tube Integrated Amp**  
 2 channels. 30 W x 2. Inputs for 7 sources including MM/MC phono; headphone jack. Features Class A tube output stage; MOSFET input stage; audiophile-grade components. Bass and treble controls; direct mode.....\$999

### Model 3050 50-W/ch Integrated Amplifier

2 channels. 50 W x 2. Inputs for 5 sources including MM/MC phono; headphone jack. Features Class AB output stage. Direct mode.....\$399

### ARCAM

**Alpha 970-W/ch Integrated Amplifier**  
 2 channels. 70 W x 2 cont into 8 ohms. Remote control. Phono input optional. 13 lb.....\$949  
**Alpha 8.** As above, 50 W x 2; MM phono input. Remote control optional. 10 lb.....\$649  
**Alpha 7.** As above, 40 W x 2; without remote control. 9 lb.....\$449

### AUDIRE

**Adagio 60-W/ch Integrated Amplifier**  
 2 channels. 60 W x 2 into 8 ohms from 20 Hz-20 kHz or 100 W x 2 into 4 ohms. 6-line-level input; 2 tape loops; pre-out/main-in loops; two gold-plated 5-way binding-post pairs. Features one FET op-amp per channel in preamp stage; all-discrete design with MOSFET output stage; toroidal transformer. Balance control. Slow rate 4 V/s; damping factor 250. 3-yr parts and labor warranty. 19 x 5 1/2 x 9 in; 22 lb.....\$950

### BRISTON

**B-60 60-W/ch Integrated Amplifier**  
 2 channels. 60 W x 2 into 8 ohms and 100 W x 2 into 4 ohms. Gold-plated RCA input and output connectors; 4-line-level inputs; 1 tape loop; 5-way speaker binding posts; headphone output; pre-out/main-in loops. Features toroidal power supply; 1% metal-film resistors; polystyrene capacitors; input buffer to reduce noise and distortion. Remote control. 20-yr warranty.....\$1,795  
 As above, without remote control.....\$1,495

### CLASSE

**CAP-100 100-W/ch Integrated Amplifier**  
 2 channels. 100 W x 2. Balanced input; 4 single-ended inputs; single-ended preamp input and output loops; two 5-way binding posts. Dual power supply for amp section. Remote control. MC/MM phono stage optional.....\$1,995

## CREEK

**Model 4240 SE 50-W/ch Integrated Amp**  
2 channels. 50 W x 2 into 8 ohms. 4 line-level inputs; tape loop; pre/power-amp socket for bi-amplification with Creek A42 power amp. Features MOSFET circuitry. FR 3 Hz-25 kHz  $\pm 1$  dB; THD 0.03%; S/N 105 dB; ch sep 75 dB at 1 kHz; slew rate 30 V/ $\mu$ s .....\$795

**Model 4240 40-W/ch Integrated Amplifier**  
2 channels. 40 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.01% THD. 4 line-level inputs; tape loop; pre/power-amp socket for bi-amplification with Creek A42 power amp. Features MOSFET circuitry. FR 3 Hz-25 kHz  $\pm 1$  dB; S/N 105 dB; ch sep 80 dB at 1 kHz .....\$595  
MM phono board for above .....\$95  
MC phono board .....\$50

## DENON

**PMA-1315S 115-W/ch Integrated Amplifier**  
2 channels. 115 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.005% THD. MM and MC phono inputs. Features circuit for output-transistor bias-current stability; toroidal transformer; MOSFET driver stage; motor-driven volume control. Source-direct switch; A/B speaker switching; record-out selector; loudness control; Denon IS system remote with level and source-select controls .....\$850

**PMA-915R 80-W/ch Integrated Amplifier**  
2 channels. 80 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.02% THD. MM and MC phono inputs. Features circuit for output-transistor bias-current stability; EI-type transformer; MOSFET driver stage; motor-driven volume control. A/B speaker switching; record-out selector; switchable loudness control; Denon IS-system remote with level and source-select controls .....\$600

**PMA-525R 50-W/ch Integrated Amplifier**  
2 channels. 50 W x 2 into 8 ohms from 20 Hz-20 kHz with 0.05% THD. MM phono input. Variable loudness control; A/B speaker switching; system remote control. 17 1/4 x 4 3/4 x 11 1/4 in; 14 lb .....\$400

## DOX

**DDA-1 100-W/ch Digital Integrated Amp**  
2 channels. 100 W x 2 into 8 ohms or 140 x 2 into 4 ohms, both from 20 Hz-20 kHz. Coaxial and fiber-optic digital inputs. Features DSP, D/A converter; dual-mono design; phase and amplitude correction for DGG DDL-1 speakers. THD 0.025%; S/N 86 dB analog; ch sep 92 dB; damping factor 150 Hz. 16 1/2 x 4 3/4 x 14 1/4 in .....\$995

## DUAL

**CV5670 480-W Integrated Amplifier**  
4 channels. 120 W x 4 into 8 ohms with 0.01% THD. Gold-plated inputs for phono and CD. Features Class A design; toroidal-core transformer. FR 6 Hz-95 kHz .....\$525

## HARMAN KARDON

**AV1200 MkII 245-W A/V Integrated Amp**  
2 channels. Dolby Pro Logic; Theater, Stadium, Dolby 3 stereo modes. 65 W x 3 (front) + 25 x 2 (rear) with 0.3% THD or 75 x 2 rms with THD 0.09% all into 8 ohms from 20 Hz-20 kHz. Preamp outputs for all channels. Features high-current, discrete front-channel amplifiers. Video dubbing capability .....\$399

## LINN

**Majik-IP 33-W/ch Integrated Amplifier**  
2 channels. 33 W x 2 into 8 ohms or 66 x 2 into 4 ohms. 5 line-level inputs; switchable MM/MC-phono/line-level input; 4 output pairs; headphone jack. Features microprocessor-controlled switching. Add-on modules available for FM tuner and multitrack control .....\$1,195  
**Majik-IL.** As above but no phono input; 6 line-level inputs .....\$1,095

## LUXMAN

**A-383 100-W/ch Integrated Amplifier**  
2 channels. 100 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.04% THD or 330 x 2 into 2 ohms. 3 video inputs; switchable MM/MC phono input; gold-plated CD and phono inputs; system bus connection; outputs for 2 speaker pairs. Features all-stage symmetrical push-pull circuit; video-input buffer amplifier; line-phase sensor. Multitrack capability; line-straight switch; record-out selector; bass, treble, and balance controls; loudness switch; A/B speaker selector; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB phono, 10 Hz-70 kHz  $\pm 0.5$ ,  $\pm 1.5$  dB line; S/N 77 dBA MM, 56 dBA MC, 100 dBA line .....\$1,295

**A-373 80-W/ch Integrated Amplifier**  
2 channels. 80 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD or 170 x 2 into 4 ohms. 3 video inputs; phono input; system bus connection; gold-plated CD and phono inputs. Features video-input buffer amplifier; motor-driven volume control; discrete power-amp stage; line-phase sensor. Record-out selector; A/B speaker selector; line-straight switch; bass, treble, and balance controls; loudness switch; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB phono, 10 Hz-70 kHz  $\pm 0.5$ ,  $\pm 1.5$  dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line .....\$795

**A-353 60-W/ch Integrated Amplifier**  
2 channels. 60 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD or 125 x 2 into 4 ohms. Switchable MM/MC phono input; system bus connection; outputs for 2 speaker pairs; gold-plated CD and phono inputs. Discrete components in power-amp stage; motor-driven volume control; line-phase sensor. Line-straight switch; record-out selector; A/B speaker selector; bass, treble, and balance controls; loudness switch; remote control. FR 20 Hz-20 kHz  $\pm 0.5$  dB phono, 10 Hz-70 kHz  $\pm 0.5$ ,  $\pm 1.5$  dB line; S/N 82 dBA MM, 62 dBA MC, 100 dBA line .....\$595

**A-312 40-W/ch Integrated Amplifier**  
2 channels. 40 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD or 85 x 2 into 4 ohms. Switchable phono inputs. Features discrete components in power-amp stage components. A/B speaker selector. FR 20 Hz-20 kHz  $\pm 0.5$  dB phono, 10 Hz-60 kHz  $\pm 0.5$ ,  $\pm 1.5$  dB line; S/N 82 dBA phono, 97 dBA line. 17 1/2 x 5 1/4 x 15 in; 18 lb .....\$349

## MARANTZ

**PM-57 50-W/ch Integrated Amplifier**  
2 channels. 50 W x 2 rms into 8 ohms or 70 x 2 rms into 4 ohms. Gold-plated CD and phono input jacks; 6 line-level inputs; 2 tape outputs; outputs for 2 speaker pairs; rear-panel other-component remote control jacks. Features discrete power output stages; motorized volume control. Independent control of tape output; loudness control; tone bypass switch; infrared remote control. THD 0.08%; S/N 80 dB phono, 85 dB line; ch sep 80 dB. 3-yr parts-and-labor

warranty. 17 1/4 x 4 x 13 1/2 in; 12 lb .....\$300

## McCORMACK

**Micro Drive 10-W/ch Integrated Amplifier**  
2 channels. 10 W x 2 dynamic. Designed for use with small speakers that have 90 dB or higher sens rating; 2 line-level inputs; 2 headphone jacks on front panel; rear-panel binding-post outputs; 1 preamp output .....\$695

## McINTOSH

**MA6800 150-W/ch Integrated Amplifier**  
2 channels. 150 W x 2 into 2, 4, or 8 ohms. 8 line-level inputs or 7 line-level inputs and one phono input. Features proprietary antiscippling circuitry; output-stage-protection circuitry; Logic Driven Electromagnetic Switching. Power-output meters display both voltage and current; bass, treble, and loudness controls; power amp and preamp sections can be used separately; front-panel switches for signal-processing of listen and record circuits; remote control can control unit, as well as McIntosh CD players and MR7083 or MR7084 tuner. Outputs for two switched pairs of speakers optional .....\$5,000

**MA6400 100-W/ch Integrated Amplifier**  
2 channels. 100 W x 2 into 4 ohms. 7 line-level inputs or 6 line-level inputs and one phono input; signal-processing loop for main outputs; outputs for two switched pairs of speakers; front-panel headphone jack. Features proprietary antiscippling circuitry; output-stage-protection circuitry; Logic Driven Electromagnetic Switching; direct-coupled output into speaker loads of 4 ohms or higher. Front-panel power-output meters; bass, treble, and loudness controls; power amp and preamp sections can be used separately; two tape-monitor and two tape-copy switches; remote control .....\$3,000

## MERIDIAN

**Model 551 50-W/ch Integrated Amplifier**  
2 channels. 50 W x 2 into 8 ohms with 0.05% THD. 6 analog inputs; line-level output. Features thermal and DC-load protection; adjustable input sens for each source; independent control of tape output; mute; 4-character display. S/N 90 dB. 12 1/2 x 3 1/2 x 12 1/2 in .....\$1,395

## NAD

The following feature a Soft Clipping circuit designed to prevent speaker-damaging distortion.

**Model 317 80-W/ch Integrated Amplifier**  
2 channels. 80 W x 2 into 8 ohms from 20 Hz-20 kHz at 0.03% THD; 240 W x 1 into 8 ohms. Gold-plated input and output jacks; 6 line-level inputs; 2 tape loops; pre-out/main-in; 5-way binding posts. Features discrete circuitry; metal-film resistors; polypropylene capacitors. Full system remote. S/N 119 dB. 17 1/2 x 5 x 15 in; 27 lb .....\$699

**Model 314 35-W/ch Integrated Amplifier**  
2 channels. 35 W x 2 into 8 ohms from 20 Hz-20 kHz at 0.03% THD. Gold-plated CD and phono input jacks; 6 line-level inputs; 2 tape loops; 2 sets of 5-way binding posts. Features discrete circuitry including phono preamp; metal-film resistors; polypropylene capacitors. S/N 104 dB. 17 1/2 x 11 1/4 x 4 in .....\$399

**Model 312 25-W/ch Integrated Amplifier**  
2 channels. 25 W x 2 into 8 ohms from 20



H2-20 kHz at 0.03% THD. 6 line-level inputs; 2 tape loops; pre-out/main-in loops. Discrete circuitry including phono preamp; metal-film resistors; polypolymer capacitors. Tone-defeat. S/N 116 dB. 17½ x 4½ x 12½ in. 13 lb.....\$299

**Model 310 20-W/ch Integrated Amplifier**  
2 channels. 20 W x 2 cont into 8 ohms from 20 Hz-20 kHz with 0.05% THD. Front-panel mini-jack input/output for personal stereos and computers. Features discrete circuitry. 17½ x 2½ x 9½ in. 9 lb.....\$199

## NAIM

**NAIT-3R 30-W/ch Integrated Amplifier**  
2 channels. 30 W x 2 into 8 ohms. 5 line-level inputs. Features electronic switching. Remote control. MM/MC phono input optional. 17¼ x 2¼ x 12 in.....\$1,400  
**NAIT-3.** As above, no remote control.....\$1,050

## ONKYO

**Integra A-SV810PRO 325-W A/V Integrated Amplifier**  
5 channels. Dolby Pro Logic; DSP. 85 W x 3 (front) + 35 x 2 (rear) into 8 ohms or 180 x 2 max into 3 ohms. 6 video inputs including 5 S-video inputs; 10 audio inputs; 5 video outputs including 3 S-video outputs; 5 audio outputs; pre-out for subwoofer. Features dual power transformers; motor-driven volume control. 8-mode digital sound-field processor; 10 sound-field presets; adjustable digital delay; record-out selector; mute switch; on-screen display; programmable cursor key; fluorescent display; Onkyo RI-system remote-control compatibility; remote control. FR 20 Hz-20 kHz ±0.06 dB; THD 0.06%; S/N 105; damping factor 90. 18 x 6¼ x 16½ in. 39 lb.....\$1,100

**Integra A-SV620 250-W A/V Integrated Amp**  
5 channels. 5 DSP modes; Dolby Pro Logic. 70 W x 3 (front) + 20 x 2 (rear) into 8 ohms; 125 x 2 rms into 6 ohms or 240 x 2 into 4 ohms. 8 audio and 3 video inputs. Motorola 24-bit DSP. Video dubbing capability; record-out selector; tone control; fluorescent display; Onkyo RI-system compatibility; remote control. FR 20 Hz-30 kHz; THD 0.08%; S/N 100 dB; damping factor 60. 18 x 6¼ x 15½ in. 30 lb.....\$650

**A-9310 50-W/ch Integrated Amplifier**  
2 channels. 50 W x 2 rms into 8 ohms or 110 x 2 max into 2 ohms. 6 audio inputs; 5-way binding posts. Discrete output stage; source-direct mode; subwoofer pre-out. Onkyo RI-system compatibility; remote control. FR 20 Hz-20 kHz; THD 0.06%; S/N 102 dB; damping factor 150 at 8 ohms. 18 x 4¼ x 13 in.....\$365

## QUAD

**Quad 77 84-W/ch Integrated Amplifier**  
2 channels. 84 W x 2, 3 line-level inputs; unlimited number of 77 Series component inputs via QuadLink 77 control bus. Features high-current design. Operable via Quad Remote System Console intelligent remote. Remote console optional. FR 10 Hz-20 kHz ±0.3 dB. 2¼ x 13 x 12 in.....\$1,350

## ROYAL

**RA-985BX 100-W/ch Integrated Amplifier**  
2 channels. 100 W x 2 cont into 8 ohms. Features toroidal transformer; slit-foil capacitors. Dual-zone capability; remote control. FR 4 Hz-

100 kHz; +1, -4 dB; S/N 97 dB; damping factor 400. 17½ x 4¼ x 13½ in.....\$800

**RA-970BX 60-W/ch Integrated Amplifier**  
2 channels. 60 W x 2 cont into 8 ohms. 6 inputs, including 2 tape loops; headphone jack. Listen/record selector; tone defeat. FR 10 Hz-100 kHz; +1, -4 dB; S/N 95 dB; damping factor 150. 17½ x 3¾ x 12 in.....\$500

## SONY

**TA-F70ES 90-W/ch Integrated Amplifier**  
2 channels. 90 W x 2 into 8 ohms or 120 x 2 into 4 ohms. 6 line-level inputs; phono input; line-level output; signal-processor loop. Features Class A MOSFET voltage stage; parallel push-pull complementary output stage with 4 MOSFET's per channel; discrete output transistors; motor-driven input selector; MC phono head amp; infrasonic filter; die-cast aluminum heat sink; aluminum front panel. Recording monitor; source-direct, mono/stereo, and mute switches; remote control with controls for Sony sources. FR 2 Hz-200 kHz -4 dB line; S/N 93 dB MM, 77 dB MC, 105 dB line; damping factor 100 into 8 ohms at 1 kHz. 3-yr limited warranty. 17 x 6½ x 17½ in. 47 lb.....\$1,200

**TA-F606ES 80-W/ch Integrated Amplifier**  
2 channels. 80 W x 2 into 8 ohms or 100 x 2 into 4 ohms. 5 line-level inputs; phono input; signal-processor loop. Features power MOSFET output stage; parallel push-pull complementary output stage; discrete output transistors; motor-driven input selector; MC phono head amp; infrasonic filter; aluminum front panel. Recording monitor; source-direct, mono/stereo, 20-dB mute, and A/B speaker switches; remote control with controls for Sony sources. FR 2 Hz-200 kHz -4 dB line; S/N 94 dB MM, 76 dB MC, 105 dB line; damping factor 80 into 8 ohms at 1 kHz. 3-yr limited warranty. 17 x 5½ x 14½ in. 31 lb.....\$700

## TEAC

**A-RX100 100-W/ch Integrated Amplifier**  
2 channels. 100 W x 2 rms into 8 ohms with 0.04% THD or 160 x 2 into 4 ohms with 0.06% THD, both from 20 Hz-20 kHz. 4 line-level inputs; balanced-XLR input; binding-post outputs. Features balanced circuit configuration to cancel out power-supply noise and hum fields; power supplies with shielded toroidal power transformers and parallel-connected output-stage power transistors. FR 10 Hz-40 kHz -1 dB line; S/N 106 dB. 17¼ x 4¼ x 15½ in.....\$2,700

## TECHNICS

**SU-A700 MK2 40-W/ch Integrated Amp**  
2 channels. 40 W x 2 rms into 8 ohms with 0.03% THD or 55 x 2 rms into 4 ohms with 0.04% THD, both from 20 Hz-20 kHz. 5 line-level source inputs; phono input. Features MOS Class AA circuitry; transformer coil wound on R-shaped core to reduce flux leakage; vibration-dampening base. Tape-monitor switch; defeatable tone controls; balance control; A/B speaker switch; remote control. Damping factor 60. 17 x 5 x 12½ in. 15 lb.....\$530

## YAMAHA

**DSP-A3090 450-W Dolby Digital Integrated Amplifier**  
7 channels. Dolby Digital (AC-3), Dolby Pro Logic, 16 Cinema DSP settings including Tri-Field, 12 HiFi DSP settings. 80 W x 5 with

0.015% THD (front and rear) + 25 x 2 with 0.08% THD (front effects), all from 20 Hz-20 kHz into 8 ohms. Audio inputs: all 11 line-level, 1 AC-3 RF, 5 optical, and 1 coaxial; 6 video and 6 S-video inputs; split subwoofer output; dual center-processor outputs. Features A/V rec-out selector; pre-main coupler; pre-terminals for center, rear-effects and front-effects channels; 3 center modes. Remote controllable motor-driven master volume control/input selector with LED indicator; learning-capable remote control; on-screen display. FR 20 Hz-20 kHz ±0.5 dB; THD 0.005%; S/N 96 dB CD; 86 dB phono MM. 17½ x 6½ x 18½ in. 46 lb.....\$2,499

**DSP-A780 245-W A/V Integrated Amplifier**  
5 channels. Dolby Pro Logic with one 35-mm and two 70-mm enhancement modes; 12 movie, two game, and 4 music modes. 65 W x 3 (front) from 20 Hz-20 kHz with 0.015% THD + 25 x 2 at 1 kHz with 0.03% THD, both into 8 ohms. 5 audio and 3 A/V inputs including 5-video inputs and front-panel S-video A/V input; center-channel outputs for 2 speakers; subwoofer output; 2-way binding posts for front and center channels. Motor-driven volume control; surround-parameter controls; center- and rear-channel level controls; normal, wide, and phantom center-channel modes; A/V record-out selector; mute; on-screen menus and displays including 3-D listening room for setup; remote control with volume. 17½ x 5¼ x 16½ in.....\$899

**AX-570 100-W/ch Integrated Amplifier**  
2 channels. 100 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.015% THD. 6 line-level inputs with 2 tape loops; MM/MC phono input; pre-out/main-in loops; 3-way binding posts; 3 switched AC outlets; gold-plated CD-input terminal. Features antivibration, antiresonance chassis and base; linear damping circuit; motor-driven input selector and volume control. Variable loudness control; record-out selector; switchable infrasonic filter; system remote control. S/N 110 dB; damping factor 320. 17¼ x 5½ x 15½ in. 24 lb.....\$499

**KPA-501 65-W/ch Karaoke Integrated Amp**  
2 channels. 65 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.05% THD. 6 line-level inputs; 3 A/V inputs. Karaoke and four music-sound modes. 13-step digital key control; one-touch karaoke; digital echo; can automatically mute recorded vocals while user sings; auto to audio or video recording; remote control. Mic optional. 11½ x 5 x 11½ in.....\$429

**AX-490 85-W/ch Integrated Amplifier**  
2 channels. 85 W x 2 rms into 8 ohms from 20 Hz-20 kHz with 0.015% THD. 6 line-level inputs including 2 tape loops; gold-plated CD input; 3-way speaker terminals; 3 switched AC outlets. Features pure-direct mode; antivibration, antiresonance base. System remote control. 17½ x 5½ x 15½ in.....\$399



Yamaha DSP-A3090 integrated amp

## ADCOM

**GDD-1 Dolby Digital Processor**  
Dolby Digital (AC-3) processor/adaptor, 4 inputs including 2 coaxial, 1 RF, 1 optical. Connects via DB-25 port to GSA-700 (below) or via RCA connectors to Adcom GTP-600 or GTP-550 preamplifier/tuner. Will work with any preamp/amplifier surround system. Features selectable center and rear delays. Adjustable dynamic range settings of 25, 50, 75, or 100%. Dialog enhancing circuit, selectable crossover for each channel. Remote control .....\$800

## GSA-700 Surround Processor/Amplifier

Dolby Pro Logic, 2 audio, 2 video inputs. Features amp rated at 80 W x 1 (center) and 55 W x 2 (rear). Variable subwoofer output via remote control. Dolby Digital-ready via DB-25 port on (rear) for connection to GDD-1. Video switching and on-screen display. Bass EQ .....\$800

## AMC

**PRO7 II/E/C Surround Processor/Amplifier**  
Dolby Pro Logic, Stereo, and Concert Hall modes. 5 audio inputs; 6 preamp-amp outputs. Features switchable subwoofer crossover; 50 W x 1 (center); 58 W x 2 (surrounds); low-level compensation circuit for Pro Logic .....\$399

## ARCAM

**Xeta One Surround Processor/Amplifier**  
Dolby Pro Logic, 4 composite- and 2 S-video inputs and outputs; 8 audio inputs; MM phono input. Features amp rated at 60 W x 2 (front, center) + 20 x 2 (rear). On-screen display; remote control. 22 lb .....\$1,900

## Xeta Two Surround Processor/Amplifier

Dolby Pro Logic, 4 composite-video inputs; 4 line-level audio inputs. Amp rated 50 x 2 (center, rear). On-screen display; remote. 13 lb .....\$1,200



Harman Kardon ADP303

## AUDIO DESIGN ASSOCIATES

**SSD-66THX THX Surround Processor**  
6 channels. THX Home Cinema, Dolby Pro Logic, and music modes. Serial data-communication port for integration with System 3000 multiroom setup. Auto input balance; auto mono enhancement; digital volume control; 4-quadrant vector-scope volume-level indicator. 19 x 1 3/4 x 16 1/2 in .....\$2,999  
**SSD-66.** As above, without THX .....\$1,799

## AUDIOFILE HOME THEATER

**MTVS-1 Surround Processor/Amplifier**  
Dolby Pro Logic, Hall, Matrix surround modes; amp rated at 30 W x 2 (center, rear). Line-level inputs; line, center-channel, and rear-channel outputs; tape loop; subwoofer output. Phantom center-channel mode; switchable 30/50-ms digital time delay. Remote control .....\$230

## AUDIO RESEARCH

**SDP1 Surround Processor**  
5-channels. Achieves 5-channel matrix from 2-channel stereo. Unbalanced and balanced inputs and outputs; full-range center and rear outputs. Selectable rear-channel delay; mute switch for center and rear channels; level controls for center, rear L/R. 19 x 3 1/2 x 1 1/4 in; 11 lb .....\$2,495

## AUDIOSOURCE

**SS Six Surround Processor/Amplifier**  
Dolby Pro Logic, Hall, Matrix, Dolby 3 stereo, and Monitor modes; amp rated at 24 x 1 (center) + 24 x 1 (rear) or 24 x 2 (rear). Subwoofer output with crossover; line-level outputs for each channel; line-level input; tape input; unprocessed line-level output; tape-record output, 30-ms digital delay; LED level meters for front, center, and rear channels; remote control, S/N 90 dB, 2-yr warranty. 16 1/2 x 9 1/2 x 9 1/2 in; 9 lb .....\$330

## SS Five Surround Processor/Amplifier

Dolby Pro Logic, Matrix, and Hall modes; amp rated at 24 x 1 (center) + 24 x 1 (rear) or 24 x 2 (rear). Selectable normal/phantom center-channel modes; selectable 30/50-ms delay time; tape-monitor switch; test-tone generator; auto turn-on/off; remote control with master, center, and rear level controls .....\$300  
**SS 5001.** As above, with one VS One center-channel speaker, two LS Ten surround speakers, interconnect cable, and 100-ft 18-gauge speaker cable .....\$430

## BANG &amp; OLUFSEN

**AV7000 Surround Processor/Amplifier**  
Dolby Pro Logic mode. Front, center, rear and subwoofer outputs. Features 45-W center channel amp; code-conversion processor for video sources or other brands; integration capability with most B&O audio systems. Beolink remote control optional. 16 1/2 x 3 x 12 1/4 in .....\$2,000

## COUNTERPOINT

**HC-808a Surround Processor**  
Dolby Pro Logic mode. Monitor loop. Features Roederstein resistors; Wima polypropylene capacitors; Alps motor-driven potentiometers. Remote control. Black or silver finish. 19 x 2 3/4 x 12 in .....\$1,495  
**HC-818a.** 7-channel audio controller for use with above. Fixed-level outputs; two tape loops. Motor-driven volume control; discrete technology. Remote control. Black or silver. 19 x 2 3/4 x 12 in .....\$1,695

## DYNACO

**DD-2/Series-II-LX Surround Processor**  
Theater, surround, and normal stereo modes. 5-channel output for front, center, and rear speakers; 5-way binding posts. Features patented passive-matrix design. Chrome faceplate and knob. Center-channel defeat mode; contour control for movies; gain control. 8 1/2 x 2 1/2 x 8 in .....\$140  
**DD-1.** As above, without 5-way binding posts or chrome faceplate and knobs .....\$75

## HARMAN KARDON

**ADP303 Dolby Digital Processor**  
Dolby Digital (AC-3) processor, 1 coaxial RF-digital input; 1 datastream input; 6 RCA audio outputs. Individual level output trims for each channel; variable delay settings; master volume control .....\$749

## JBL

**SDP-2 THX Dolby Digital Processor**  
THX-certified. Dolby Digital (AC-3), Dolby Pro Logic modes, 15 user-programmable music and cinema surround modes including 7-axis decoding, 8 analog audio inputs, 4 digital audio inputs (2 coaxial, 2 optical), 5 video (3 S-video inputs; 7 main outputs. Bass, treble, and loudness controls; on-screen and front-panel displays. Supplied with remote control and rack-mount kit; STC-1 touch-screen controller optional .....\$4,500

## KINERGETICS

**KSP-2 THX Digital Processor**  
Analog Dolby Pro Logic, THX Home Cinema; digital surround with 16-bit A/D and D/A conversion. Calibration display; remote control. Includes calibration microphone. 17 1/4 x 2 x 13 1/2 in; 20 lb .....\$4,500

## LEGACY AUDIO

**Digital Theater Dolby Digital Processor**  
Dolby Digital (AC-3), Dolby Pro Logic modes; 2 hall/room simulations, 3 digital inputs (including Dolby Digital RF input); 6 video inputs; 3 front, 2 back, 2 side, 2 rear outputs, 2 tape monitor loops. Preamp functions include volume and input selection. Remote control. THD 0.03%; S/N 90 dB .....\$2,950

## LINN

**AV5103 Digital Surround Processor**  
Analog and digital A/V processor, 5 digital-audio inputs; 10 analog-audio inputs; 8 composite-video inputs; 2 S-video inputs; 4 composite-video outputs; 2 S-video outputs; Dolby Digital (AC-3) RF output. Features D/A and A/D conversion; PAL and NTSC video standards. On-screen display; switch-mode power supply. Includes learning remote control .....\$8,495

## MARANTZ

**DP-870 Dolby Digital Processor**  
RF input for laserdisc players with Dolby Digital (AC-3) RF output; bitstream input for sources with direct Dolby Digital output. Features DSP; bitstream D/A conversion. Channel level and balance controls; speaker configuration switches; multichannel input .....\$700

## MERIDIAN

**Model 565 Dolby Digital Processor**  
Dolby Digital (AC-3) decoding. Analog, coaxial and fiber-optic digital inputs; 8 analog, coaxial digital outputs; composite-video input and output; RS232 control interface. Features two Motorola DSP56002 processors, upgradable to four; 16-bit Delta-Sigma converter; four 18-bit Delta-Sigma converters. Variable analog-input sens; on-screen displays; 12-character alphanumeric display; source, store, display, menu and off controls. 12 1/2 x 3 1/2 x 13 1/2 in .....\$4,495

## NAD

**Model 910 Surround Processor**  
6 channels. Dolby Pro Logic, Club, Hall, and Stadium surround modes, 3 A/V inputs; left, right, center, 2 rear, and subwoofer line-level outputs. Silence filter to reduce hiss and improve total balance; CDR circuit automatically raises volume of low-level passages. Super Stereo mode adds center-channel fill .....\$599

## NUREALITY

The following use a patented Sound Retrieval System (SRS) circuit to deliver three-dimensional surround sound from two loudspeakers.

## Vivid 3D Theater Signal Processor

Space and center ambience-level controls; bypass mode; volume control; LED display; remote. S/N 90 dB, 16½ x 2½ x 9½ in; 9 lb...\$250

## Vivid 3D Studio Signal Processor/Amp

Line- and speaker-level outputs. Features amp rated at 6½ W x 2 rms. Space and center ambience-level controls; bypass mode; volume control; LED display. 5 x 8 x 5 in; 3 lb...\$150

## ONKYO

## DE-901 Dolby Digital Processor

Dolby Digital (AC-3) decoder compatible with Onkyo TX-SV919 THX and TX-SV828 THX receivers; DB-25 connector; 2 A/V inputs (S-VHS capable); optical/coaxial digital inputs; RF input. 20 bit D/A converter; THX Home Cinema re-EQ circuitry. Subwoofer level attenuator (0 dB or 10 dB); midnight position for low-volume listening. 18 x 3½ x 12½ in...\$750

## PIONEER

## Elite SP-990 Dolby Digital Processor

Dolby Digital (AC-3), Dolby Pro Logic, Theater 1, Theater 2, Hall DSP modes. Coaxial and fiber-optic digital inputs; RF input for Dolby Digital; 2 front, 2 center, 2 rear, 2 subwoofer outputs. DSP; 6-channel 18-bit D/A converter. Speaker-setting function; adjustable center/rear-channel delay; bass enhancer; crossover control; master volume control; system remote...\$1,530

## PROCEED

## Digital Surround Processor

Dolby Digital (AC-3), DTS, MPEG-2 compatible. Provides digital surround decoding for PAV A/V preamplifier...\$4,500

## ROTEL

## RSP 980 THX Surround Processor

THX-certified. Dolby Pro Logic, THX Home Cinema. 2 audio-only inputs, 5 A/V inputs with composite video or S-video inputs; front, center, rear, and subwoofer outputs via RCA jacks or DB-25 connector, second zone audio-only output with independent volume and input switching for multiroom applications. Features Analog Services SSM125A Dolby Pro Logic decoder; metal-film resistors; delay and rear-channel THX correlation performed in digital domain. Master volume control; input switching control; on-screen video display; bass and treble controls. Rear channel switching for full-bandwidth output when used with outboard Dolby Digital (AC-3) decoder. Remote control...\$1,300

## RDA 980 Dolby Digital Processor

Dolby Digital (AC-3) decoder. 3 digital inputs; 6-channel output including subwoofer; DB25 connector. Center and rear channel time alignment. Speaker-range configuration; level check; 3 compression modes. Compatible with RSP 980 THX surround processor. THD 0.0045%; S/N 103 dB. 17½ x 5 x 11½ in...\$900

## SPATIALIZER

## HTMS-2510 Surround Processor

An alternative to surround-sound systems using

four or more speakers; designed to produce enhanced imaging effects from conventional stereo signals with only a pair of speakers using crosstalk cancellation. 3 selectable processing levels plus bass boost; bypass switch. Remote control and AC adaptor module supplied. 17 x 1¾ x 7 in; 3½ lb...\$250

## TECHNICS

## SH-GE90 Digital Signal Processor

Hall, Live, Disco, Church, Stadium, and Theater surround modes. Dual mic inputs. 3-band parametric EQ with center frequencies selectable from 24 points; variable digital delay; karaoke functions including voice mute, key control, and reverb/echo; spectrum analyzer; jog dial; 6 EQ presets. THD 0.08%; S/N 86 dB. 17 x 3½ x 11½ in...\$449

## THETA DIGITAL

## Casablanca Dolby Digital Processor

Multi-purpose, open architecture component. Dolby Digital (AC-3), Dolby Pro Logic, DTS Coherent Acoustics surround processing. Features high performance digital and analog preamps; video switcher; electronic crossover; high performance D/A converter. Two levels of D/A conversion and signal paths, fully balanced, differential operation. Circuitry can be changed, expanded, and upgraded...\$4,300

## ULTECH AUDIO

## Theater Center Dolby Digital Processor

Dolby Digital (AC-3) mode. Dolby Digital RF input; ST-type optical coaxial input; Toslink optical digital input; 5 RCA inputs. Zoran ZR 38500 digital signal processor for Dolby Digital; six 20-bit Burr-Brown PMC1702 D/A converters with HDCD decoder. Remote...\$895

## YAMAHA

## DSP-E580 Digital Surround Processor/Amp

Dolby Pro Logic mode with 35-mm Theater Surround enhancement, 70-mm Movie Theater, 16 movie and music surround modes, and 6 entertainment modes. Video inputs and outputs; S-video connectors; line-level outputs for L/R front, center, and L/R rear channels; subwoofer output; outputs for 2 center-channel speakers. Features amp rated at 25 W x 3 (center, rear) into 8 ohms at 1 kHz with 0.03% THD; Dolby Pro Logic decoding in digital domain; remote motor-driven master volume control; subwoofer low-pass filter at 200 Hz. Auto input balance; center and rear-channel volume controls; tape monitor switch; LED master-volume indicator; on-screen displays including 3-dimensional graphic image for speaker testing; remote control. 17½ x 5¼ x 15½ in...\$699

## DDP-1 Dolby Digital Processor

Dolby Digital (AC-3). Inputs for RF, fiber-optic, and coaxial digital signals; subwoofer output. Built-in Dolby Digital demodulator. Test-tone, center-mode, rear-mode, bass-output, input-trim controls; subwoofer level control; L/R rear-channel level controls; master-level control...\$599

## DSP-E390 Surround Processor/Amp

Dolby Surround Pro Logic. Tape-monitor and video inputs. Features motor-driven volume control; subwoofer terminal with low-pass filter; normal/phantom/wide modes; speaker test mode; direct DSP program access. THD 0.01%; S/N 95 dB. 17½ x 5 x 11½ in; 13 lb...\$329

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## ACOUSTIC RESEARCH

## Model 312 HO 3-Way Speaker

Ported design with 12-in. woofer, two 5¼-in. cone midranges, 1-in. dome tweeter. Magnetic shielding. Power handling 25 W/ch; crossover points 180 Hz and 2.5 kHz; FR 30 Hz-20 kHz  $\pm 2$  dB; sens 97 dB SPL/W/m; imp 8 ohms. Black knit grille; black, maple, or cherry finish. 44 x 11 x 19 in.; 148 lb. ....\$1,199/pr

**Model 310 HO.** As above, but with 10-in. woofer. FR 35 Hz-20 kHz  $\pm 2$  dB; sens 95 dB SPL/W/m. 37 x 10 x 17 in.; 114 lb. ....\$899/pr

**Model 308 HO.** As above, but with 8-in. woofer and one 5¼-in. cone midrange driver. FR 50 Hz-20 kHz  $\pm 2$  dB; sens 92 dB. 19 x 8 x 12 in.; 60 lb. ....\$649/pr

## S 12 HO Powered Subwoofer

Ported design with 12-in. woofer; amp rated at 140 W rms. FR 20-200 Hz; imp 8 ohms. Black knit grille; black finish. 16 x 16 x 16 in.; 50 lb. ....\$549

**S 10 HO.** As above but 10-in. woofer; 70-W amp. FR 35-200 Hz. 14 x 15 x 15 in.; 42 lb. ....\$439

**S 8 HO.** As above but 8-in. woofer; 50-W amp. FR 40-200 Hz. 13 x 13 x 13 in.; 28 lb. ....\$329

## CS 25 HO 2-Way Center/Surround Speaker

Ported; two 5¼-in. cone midranges, 1-in. dome tweeter. Magnetically shielded. FR 80 Hz-20 kHz  $\pm 2$  dB; sens 94 dB SPL/W/m; imp 8 ohms. Black knit grille; black finish. 17 lb. ....\$279

## The Edge 2-Way Speaker

Ported; 4¼-in. woofer, ¾-in. dome tweeter. Magnetically shielded. Power handling 20 W; FR 80 Hz-20 kHz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 8 ohms. Black knit grille; black or white finish. 10 x 7 x 7 in.; 14 lb. ....\$279/pr

## A/D/S/

## MV20u 3-Way Speaker

Two 7¼-in. woofers, two 1½-in. midranges, 1-in. tweeter. Features MTM array for controlled dispersion. Power handling 175 W; FR 52 Hz-20 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 4 ohms. ....\$730

## MS2u Powered Subwoofer

8-in. copolymer woofer; amp rated 85 W rms. Features ¾-in. thick computer-optimized band-pass cabinet; low-pass filter at 100 Hz; line-level high-pass filter at 100 Hz with selectable 6- or 18-dB-per-octave slope; speaker-level high-pass filter at 130 Hz with 6 dB/oct slope. Polarity-reverse switch. FR 30-100 Hz  $\pm 3$  dB. Black finish. ....\$750

**MS1u.** As above, with 7-in. copolymer woofer; 65-W amp. FR 38-100 Hz  $\pm 3$  dB. ....\$650

## S600 2-Way Bookshelf Speaker

6½-in. copolymer woofer, 1-in. copolymer-dome tweeter. Features magnetic shielding; ¾-in. thick MDF cabinet; computer-optimized crossover. Power handling 150 W; FR 50 Hz-20 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 4 ohms. Black. ....\$649/pr

## AVS140 2-Way Surround Speaker

4-in. copolymer woofer, 4-in. passive radiator, 1-in. copolymer-dome tweeter. Bracket for wall mounting included. Power handling 100 W; FR 50 Hz-23 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. ....\$649/pr

## MV10c Center-Channel Speaker

Two 6½-in. woofers, two 1-in. dome tweeters. Features nonloading tweeter array for controlled dispersion; base that allows speaker to be tilted

up or down. Power handling 100 W; FR 52 Hz-20 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 4 ohms. ....\$600

## L400e 2-Way Speaker

6½-in. copolymer woofer, 1-in. copolymer-dome tweeter. Features wood cabinet; magnetic shielding. Wall-mount bracket optional. Power handling 100 W; FR 60 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 4 ohms. Black or white finish. ....\$599/pr

## AVF144 2-Way Center-Channel Speaker

4-in. copolymer woofers, 1-in. copolymer-dome tweeter. Bracket for wall mounting and stand for TV top included; magnetic shielding. Power handling 100 W; FR 70 Hz-23 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. ....\$449



A/D/S/ 5600 bookshelf speaker

## ADVENT

## Powered SUB10 Powered Subwoofer

10-in. woofer; 100 W. Line- and speaker-level inputs and outputs. Auto turn on/off; auto volume control; phase control. Crossover point continuously variable from 40-200 Hz; FR 35-200 Hz. Black stained solid-oak top; black ash vinyl cabinet. 3-yr warranty. 16 x 16½ x 17 in.; 51 lb. ....\$499

## QRTZ Subwoofer/Satellite System

3-piece system featuring powered subwoofer with 8-in. woofer in bandpass enclosure and magnetically shielded satellites, each with 4-in. polypropylene midrange and ½-in. ferrofluid-filled silver-dome tweeter. Satellite power handling 85 W rms. Subwoofer: amp rated at 75 W rms; line- and speaker-level inputs and outputs; crossover frequency variable between 45-130 Hz. System: FR 42 Hz-21 kHz; sens 88 dB. Remote control. Satellite 8½ x 5½ x 4 in. Subwoofer 14½ x 13½ x 11½ in. ....\$499

## Powered Partner AV570 Computer Speaker

5-in. long-throw woofer, ferrofluid-cooled 1-in. polycarbonate tweeter; 35 W x 2. Magnetically shielded. Separate volume, bass and treble controls; auto on/off power operation. AC power or DC battery; mounting bracket optional. Black or gray. 18½ x 9½ x 16½ in.; 21 lb. ....\$399/pr

## Heritage 2-Way Speaker

8-in. woofer, ferrofluid-cooled 1-in. parabolic soft-dome tweeter. Power handling 200 W rms; crossover point 3.5 kHz; FR 34 Hz-23 kHz  $\pm 3$  dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Oiled solid pine wood top and face; black textured vinyl over dense fiberboard. 10½ x 37½ x 13½ in.; 46 lb. ....\$375

## Ruby 2-Way Bookshelf Speaker

Bass-reflex design with 6½-in. polycone woofer and tweeter. Power handling 75 W rms; FR 53

Hz-21 kHz  $\pm 3$  dB; sens 89.5 dB SPL/W/m; imp 8 ohms. Black textured vinyl over dense fiberboard. 9 x 15 x 8½ in.; 12 lb. ....\$249/pr

## Audio Cinema 2-Way Center Speaker

Two 5¼-in. woofers and a tweeter. Power handling 125 W rms; FR 60 Hz-20 kHz  $\pm 3$  dB; imp 8 ohms. Black ash vinyl over dense fiberboard. 18 x 6 x 6½ in.; 10 lb. ....\$199

## HT204 Surround Speaker

12 x 12-in. drivers. Pivoting design; magnetically shielded. Power handling 100 W rms; imp 8 ohms. Black molded-plastic enclosure. 10 x 13½ x 5½ in.; 6 lb. ....\$169/pr

## ALLISON ACOUSTICS

## MS-P10 Powered Subwoofer

Vented design with 10-in. driver; 160-W amp. Features high-pass crossover fixed at 60 Hz; low-pass crossover variable from 40-180 Hz. Line- and speaker-level inputs; high-pass outputs. Volume control. FR 35-180 Hz. Black lacquer on wood finish. 16 x 16 x 16 in.; 47 lb. ....\$665

## AL-130 3-Way Speaker

Acoustic-suspension design with two 8-in. woofers, ferrofluid-cooled 3-in. hand-assembled convex-diaphragm midrange, and 1-in. silicone-cooled convex-diaphragm tweeter. Features push-pull woofer configuration. Power handling 200 W; crossover points 450 and 4,000 Hz; sens 90 dB; imp 6 ohms. Black vinyl finish. 12½ x 37½ x 14½ in.; 57 lb. ....\$600

## AL-110 2-Way Bookshelf Speaker

Acoustic-suspension design with 6-in. woofer and ferrofluid-cooled 1-in. hand-assembled convex-diaphragm tweeter. Woofer hand-treated with proprietary energy-absorbent compound. Power handling 150 W; crossover point 2,000 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black vinyl finish. 15½ x 9½ x 9 in.; 16 lb. ....\$480

## AL-105S 2-Way Bookshelf Speaker

Acoustic-suspension design with 6-in. woofer and ferrofluid-cooled 1-in. dome tweeter. Features woofer hand-treated with proprietary energy-absorbent compound. All components are shielded for Home theater use. Power handling 150 W; crossover point 2,500 Hz; sens 90 dB SPL/W/m; imp 6 ohms. Black vinyl finish. 14½ x 9½ x 8½ in.; 13 lb. ....\$330/pr

## ALTEC LANSING

## Model 660 3-Way Speaker

8-in. subwoofer, 5½-in. midbass, and 1-in. soft-dome tweeter. Power handling 200 W max; crossovers 140 Hz and 1.7 kHz; FR 35 Hz-20 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. Ebony ash vinyl. 35 x 7½ x 16 in. ....\$550/pr

## PHT-5 Personal Home Theater System

3-piece system. Designed for small spaces. 40-W powered bass module with 6½-in. driver; powered satellites each with a forward-firing 3-in. driver and ½-in. dome tweeter, outward-angled 3-in. surround driver, inward-angled 1½ x 2½-in. center driver. Dolby Pro Logic decoder built into right satellite. FR 45 Hz-20 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m. Bass module 6½ x 12½ x 10 in. Satellite 15½ x 4 x 6½ in. ....\$500

ACS500. Version of above for use with computers. ....\$399

## PSW-21 Powered Subwoofer

12-in. dual-voice-coil driver; amp rated at 100

W, FR 10-180 Hz; sens 90 dB SPL/W/m. 14 1/2 x 20 x 15 in; 37 lb. \$400

#### Model 59 Wireless 2-Way Speaker

5 1/2-in woofer, 1/2-in dome tweeter. Features 900-MHz signal-transmission system. Crossover at 3.5 kHz; FR 48 Hz-20 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m. Black or white engineering plastic. 11 x 6 1/4 x 7 in. \$300/pr

#### Model 120 Surround Speaker

Dipolar design with 5 1/4-in woofer, two side-firing 3-in midrange drivers. Power handling 80 W max; crossover point 400 Hz; FR 100 Hz-20 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. Black vinyl. 11 1/2 x 7 1/4 x 5 1/2 in. \$250/pr

#### THX-Certified Speakers

##### AHT-2300 Powered THX Subwoofer

Two 10-in woven-carbon-fiber drivers; amp rated at 100 W with 0.1% THD. Selectable 18- or 24-dB/oct crossover slopes at 50, 80, 100, or 150 Hz; FR 26-180 Hz  $\pm 3$  dB. Black. 17 1/2 x 17 1/2 x 17 1/2 in. \$1,200

##### AHT-2100 3-Way THX Surround Speaker

Two 4-in woofers, four 3 1/2-in side-angled midranges, two 3/4-in side-angled tweeters in wall-mountable enclosure. Power handling 150 W max; crossover points 180 Hz and 3 kHz high-pass, 3.5 kHz low-pass; FR 80 Hz-22 kHz; sens 89 dB SPL/W/m. Black or white. 11 x 15 1/2 x 6 1/2 in. \$450

##### AHT-2200 2-Way THX Speaker

Acoustic-suspension design with two 5 1/4-in carbon-filled-polypropylene woofers, 3/4-in dome tweeter. Fiberglass-filled ABS enclosure. Magnetic shielding. Power handling 150 W max; crossover point 2.5 kHz; FR 70 Hz-20 kHz; sens 89 dB SPL/W/m. Black or white. 7 1/2 x 15 1/2 x 7 in. \$300

## A P O O L E

#### Ribbon-Wall 2-Way In-Wall Speaker

6 1/2-in cone woofer, 26-in dipole midrange/tweeter ribbon. Power handling 200 W; crossover point 1.2 kHz; FR 40 Hz-20 kHz; imp 6 ohms. Paintable grille. Cutout 12 1/2 x 48 in. 52 x 12 x 3 1/4 in; 80 lb. \$1,800/pr  
On-wall version of above. \$1,950/pr

#### Surround Sound and Home Theater Powered Subwoofer

4 custom 6 1/2-in drivers; 200 W. Features high- and low-pass filter. Balanced and single-ended connectors. Damping and gain controls. FR 28-80 Hz. 21 x 23 x 9 1/2 in. \$1,650

#### LCR 2-Way Ribbon Speaker

Two 6 1/2-in woofers, 4-in monopole midrange/tweeter ribbon. Magnetically shielded. Power handling 200 W; FR 45 Hz-25 kHz; imp 8 ohms. Textured black ash finish. 9 x 24 x 11 1/2 in; 44 lb. \$900  
Dark cherry veneer, white ash veneer, or high-gloss black. \$1,100  
Ribbon Monitor Speaker. As above, single woofer. Textured black ash. 9 1/2 x 16 x 11 1/2 in; 26 lb. \$600  
High-gloss black. \$650  
Dark cherry or white ash veneer. \$700

#### Custom RM-1 2-Way In-Wall Speaker

6 1/2-in cone woofer, 4-in shielded monopole midrange/tweeter. Power handling 200 W; FR 45 Hz-25 kHz. 11 x 16 x 3 in; 10 lb. \$500  
Installation kit. \$100

## ATLANTIC TECHNOLOGY

### System 350 THX Series

Model 352PBM-THX Powered Subwoofer  
12-in woofer; amp rated at 200 W. Features variable 24-dB/oct low-pass filter; optical anti-clipping and DC-offset protection circuitry. THX input; line-level input; 2 passive line-level outputs. Magnetic shielding; auto turn-on/off; phase-reverse switch. \$1,698/pr

### Model 351LR-THX 3-Way Speaker

Two 5 1/2-in woofers; two 3-in midranges; 1-in fabric-dome tweeter in subenclosure; 24-dB/oct crossover. Wall mountable. White. \$1,049/pr  
Black. \$999/pr

### Model 353C-THX 3-Way Center Speaker

Two 5 1/2-in woofers; two 3-in midranges; 1-in fabric-dome tweeter in subenclosure; horizontally oriented MDF cabinet with tilting base; 24-dB/oct crossover. Magnetic shielding. \$599

### Model 354SR-THX 2-Way Surround Speaker

Twin-polar design with two 4-in woofers and two 3/4-in Mylar-dome tweeters. Features 12-dB/oct crossover. Wall mountable triangular cabinet. White. \$579/pr

### System 250.1 Series

#### Model 262 PBM Powered Subwoofer

Vented design with 12-in driver; 150 W. MDF cabinet; variable low-pass filter; optical anti-clipping circuit. Gold-plated 5-way binding posts; dual line-level inputs and outputs. Auto turn-on/off; phase switch. FR 35-180 Hz  $\pm 3$  dB. Black. 19 1/4 x 14 1/4 x 13 1/4 in; 41 lb. \$649

### Model 254.1 SR 2-Way Surround Speaker

Sealed design with two 4-in woofers and two 1/2-in dome tweeters. Tweeter/woofer pairs phase-inverted and on angled baffle for spatial enhancement; MDF cabinet. Power handling 150 W; FR 80 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SBL/W/m; imp 8 ohms. Black. 9 1/2 x 10 1/2 x 6 1/2 in; 8 lb. \$429/pr  
White. \$449/pr

### Model 251.1 LR 2-Way Speaker

Sealed design with two 4-in woofers and 3/4-in Mylar-dome tweeter in D'Appolito configuration. MDF cabinet; magnetic shielding. Power handling 150 W; FR 50 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SBL/W/m; imp 8 ohms. Black. 6 x 13 x 8 1/2 in; 12 lb. \$399/pr  
White. \$419/pr

### Model 253.1 C 2-Way Center Speaker

Sealed design with two 4-in woofers, 3/4-in Mylar-dome tweeter. Magnetic shielding; timbre control for matching 253 with different brand speakers; high-frequency level control; tilting base. Power handling 150 W; FR 80 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SBL/W/m; imp 8 ohms. 15 x 6 1/4 x 7 1/4 in; 10 lb. \$349

## AUDIO CONCEPTS/ACI

### Sapphire III 2-Way Bookshelf Speaker

7-in hybrid-aperiodic Kevlar woofer, 1-in hand-damped textile-dome tweeter. Sens 90 dB SPL/W/m. Lacquered-oak, black oak, lacquered-cherry, or unfinished-cherry finish. 10 x 16 x 10 in. \$1,899/pr

### Titan Powered Subwoofer

12-in driver; amp rated at 250 W. Crossover point 50-180 Hz; FR 20-150 Hz  $\pm 3$  dB. Lacquered-oak, black oak, lacquered-cherry, or unfinished-cherry finish. 14 x 27 x 16 in. \$1,599

## AUDIOFILE HOME THEATER

### Cinema Center Series

The following are fully assembled cabinets featuring built-in magnetically shielded speakers.

### Cinema Center 4500 System

Wall unit with built-in front left/right and center speakers and 2 front-firing subwoofers. Front left/right speakers: two 5 1/2-in woofers, 3-in silk-dome tweeter; FR 60 Hz-20 kHz; power handling 100 W rms. Center speaker: 5 1/2-in woofer and 3-in silk-dome tweeter; FR 30 Hz-20 kHz; power handling 50 W rms. Sub: two 10-in dual-voice-coil woofers; FR 30-120 Hz; power handling 150 W rms. System includes 2 surround speakers, each with 4-in woofer and 3/4 soft-dome tweeter. Surround: FR 65 Hz-20 kHz; power handling 50 W rms. Accommodates up to 40-in TV; component and pull-out media storage. Traditional styling with casters; lacquered oak solids and veneers. 62 1/4 x 68 x 25 in. \$1,798

Cinema Center 4000. As above, contemporary styling. \$1,598

### Cinema Center 2500 System

Home-theater cabinet with built-in left/right and center speakers and rear-firing subwoofer. Front left/right speakers: 4-in woofer and 1 1/4-in dome tweeter; FR 65 Hz-20 kHz; power handling 50 W rms. Center speaker: 4 1/2-in woofer and 1 1/4-in dome tweeter; FR 100 Hz-8 kHz; power handling 50 W rms. Sub: 8-in dual-voice-coil woofer; FR 40-120 Hz; power handling 50 W rms. System includes 2 surround speakers, each with 4-in cone woofer and 1-in soft-dome tweeter. Surrounds: FR 65 Hz-20 kHz; power handling 50 W rms. Accommodates 27-in TV; pull-out media storage; audio component storage and 1 video shelf; tempered-glass door. Traditional styling with casters; lacquered oak solids and veneers. 54 x 53 1/2 x 20. \$798

Cinema Center 2000. As above, contemporary styling. 49 1/2 x 52 x 19 in. \$698

### Cinema Center 1000 System

TV stand with built-in left and right speakers and side-firing subwoofer. Front speakers: 6 1/2-in woofer and 1-in soft-dome tweeter; FR 50 Hz-20 kHz; power handling 110 W rms. Subwoofer: 8-in dual-voice-coil woofer; FR 40-120 Hz; power handling 50 W rms. Accommodates 35-in TV; 2 component shelves; 2 tempered-glass doors; twin-wheel casters; black diamond finish. 43 1/2 x 28 x 23 in. \$498

## AUDIOSOURCE

### SW-Four Powered Subwoofer

12-in dual-voice-coil driver; amp rated at 150 W rms. Line- and speaker-level inputs and outputs. Phase-reverse switch; auto turn-on/off; input-level control. Crossover point variable from 40-180 Hz; FR 20-250 Hz. 12 1/2 x 19 1/2 x 15 1/2 in; 35 lb. \$499

### SW-Two Powered Subwoofer

10-in driver; amp rated at 100 W. Features tuned and ported cabinet. RCA and spring-loaded speaker inputs and outputs. Auto turn-on/off; input-level and crossover-point controls. Crossover point variable from 40-180 Hz; FR 20-250 Hz. Black-ash woodgrain cabinet. 11 1/2 x 15 x 14 in; 35 lb. \$399

### Project One 2-Way Outdoor Speaker

4-in carbon-fiber/polypropylene woofer, 3/4-in polycarbonate tweeter. Features front baffle offset for time/phase alignment; weather-resis-

tant polymer-resin cabinet. Magnetic shielding; integral pivoting bracket doubles as stand. Power handling 100 W; FR 60 Hz-20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. White, black, or computer-platinum. 6¼ x 9 x 6½ in; 6 lb. ....\$299/pr

#### IW-Three 2-Way In-Wall Speaker

8-in woofer, 1-in soft-dome tweeter. Power handling 100 W max; crossover point 2.5 kHz; FR 50 Hz-20 kHz; sens 92 dB; imp 8 ohms. White grille. ....\$250/pr

#### VS-Four 2-Way Center-Channel Speaker

Two 4-in polypropylene/carbon-fiber woofers, 4-in coaxial driver with ¾-in tweeter. Magnetic shielding. Power handling 80 W max; crossover point 5 kHz; FR 60 Hz-20 kHz; sens 93 dB; imp 8 ohms. Black composite-resin cabinet with woodgrain finish. 16½ x 5½ x 5½ in; 7 lb. ....\$180

### AVID DYNAMICS

#### Sterling Series 102.2-Way Speaker

10-in polypropylene woofer, 1-in soft-dome tweeter. Sens 90 dB SPL/W/m; imp 8 ohms. Light or dark oak vinyl finish. 5-yr warranty. 13 x 27½ x 10½ in. ....\$480/pr

#### Model 7-HVS Neat 2-Way Bookshelf Speaker

Vented design with 7-in poly woofer and ferrofluid-cooled ¾-in hard-dome tweeter. Crossover 5.5 kHz; FR 53 Hz-20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Black or oak vinyl finish. 5-yr warranty. 11 x 18 x 8 in. ....\$275/pr

### AXIOM

#### AX 500 Subwoofer

Tuned-port design with 10-in woofer. Crossover point 120 Hz; FR 29 Hz-120 kHz; sens 91 dB SPL/W/m; imp 8 ohms. Black or rosewood finish. 24 x 12 x 14 in; 38 lb. ....\$599

#### AX 12-Way Speaker

Tuned-port design with 5-in woofer and 1-in dome tweeter. Crossover point 300 Hz; FR 70 Hz-22 kHz; sens 87 dB SPL/W/m; imp 6 ohms. Black or rosewood finish. 11 x 6 x 6 in; 23 lb. ....\$549/pr

### BAG END

#### Infrasub-18 Powered Subwoofer

Sealed design with 18-in driver. Features patented Extended Low Frequency (ELF) processor; fiberboard enclosure. Power handling 400 W; FR 8-90 Hz; sens 92 dB SPL/W/m; imp 8 ohms. Black finish. 6-yr warranty. 22 x 22 x 18 in. ....\$1,295

### B&W

#### AS 6 Powered Subwoofer

Vented design with 12-in forward firing driver; amp rated at 100 W. Features active low-pass filter; phase switch. Line- or high-level connections. Magnetic shielding. FR 30-140 Hz; sens 93 dB; Black-ash or vinyl finish. 17½ x 20 x 17½ in; 55 lb. ....\$700

#### CC 6.2-Way Center-Channel Speaker

Vented design with two 5-in Kevlar woofers and 1-in metal-dome tweeter. Magnetic shielding. Power handling 120 W; crossover point 3 kHz; FR 75 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 17½ x 6 x 10½ in; 14 lb. ....\$350

#### DS 6.2-Way THX Surround Speaker

Dipole sealed design with 5-in Kevlar woofer and two paper mid/high-frequency drivers. Power handling 100 W; crossover point 250 Hz; FR 85 Hz-12 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white finish. 15 x 9½ x 6 in; 13 lb. ....\$300

CDS 6.2-Way THX In-Wall Speaker. In-wall version of above. Includes mounting kit. White finish. ....\$300

#### Digital Monitor 600 Series

The following feature biwire terminals, metal-dome tweeters, and a black ash vinyl finish.

#### DM 604.3-Way Speaker

Vented design with two 7-in Cobex woofers, 7-in Kevlar midrange, and 1-in tweeter. Power handling 200 W; crossover points 450 Hz and 3 kHz; FR 44 Hz-30 kHz; sens 90 dB SPL/W/m; imp 8 ohms. 9¼ x 39¼ x 16¼ in; 62 lb. ....\$1,600/pr

#### DM 603.2-Way Speaker

Vented design with 7-in Kevlar woofer, 7-in passive radiator, and 1-in tweeter. Power handling 120 W; crossover point 3 kHz; FR 47 Hz-30 kHz; sens 90 dB SPL/W/m; imp 8 ohms. 9¼ x 33½ x 12 in; 38 lb. ....\$1,000/pr

#### DM 602.2-Way Speaker

Vented design with 7-in Kevlar woofer, 1-in tweeter. Power handling 120 W; crossover at 3 kHz; FR 52 Hz-30 kHz; sens 90 dB; imp 8 ohms. 9¼ x 19½ x 12 in; 22 lb. ....\$550/pr

#### DM 601.2-Way Speaker

Vented design with 6½-in Kevlar woofer and 1-in tweeter. Power handling 100 W; crossover at 3 kHz; FR 70 Hz-30 kHz; sens 88 dB; imp 8 ohms. 14 x 8 x 9½ in; 13 lb. ....\$400/pr

### B&O OLUFSEN

#### Beolab 8000 2-Way Powered Speaker

Base-reflex design with two 4-in woofers and ferrofluid-cooled ¾-in tweeter; amp rated at 143 W cont. Tubular-shaped aluminum cabinet with conical tip and mirror finish; biamped drivers; cast-iron base; 24-dB/oct Linkwitz-Riley active crossover; dynamic treble-balancing circuitry; 30-dB/oct high-pass filter at 40 Hz. Line-level input; Power Link input for B&O systems. Magnetic shielding; auto turn-on. Crossover point 4.2 kHz; FR 52 Hz-20 kHz; +8, -8 dB. 6¼ x 52 x 6½ in; 44 lb. ....\$3,000/pr

#### Beolab 4500 2-Way Powered Speaker

Base-reflex design with 5-in woofer and 1-in dome tweeter; amp rated at 59 W cont. Designed for wall-mounting. Features dynamic bass equalization; computer-designed structural-plastic cabinet. Auto turn-on/off; alphanumeric LED display. Crossover point 3.5 kHz; FR 55 Hz-20 kHz; +4, -8 dB; sens 94 dB SPL/W/m. Stainless-steel mirror finish. 17½ x 21¼ x 3½ in; 20 lb. ....\$2,000/pr

#### CX-100 2-Way Bookshelf Speaker

Two 4-in woofers and 1-in tweeter. Pressure-chamber cabinet. Includes wall bracket. FR 50 Hz-20 kHz; +4, -8 dB; sens 89 dB SPL/W/m; imp 6 ohms. 4¼ x 12½ x 8½ in; 11 lb. ....\$600/pr

### B-I-C AMERICA

#### Venturi V-604 Bipolar 2-Way Speaker

Bipolar design with front and rear driver components, each with 6-in graphite-reinforced

woofer and ferrofluid-cooled ¾-in polyimide-dome tweeter. Patented Venturi venting system. Gold-plated 5-way binding posts. FR 34 Hz-20 kHz; sens 90 dB SPL/W/m; imp 6 ohms. 38 x 9 x 15 in. ....\$699/pr

#### Venturi V-504 Bipolar 2-Way Speaker

Bipolar design with 5¼-in polymer-reinforced woofer and ferrofluid-cooled ¾-in polyimide-dome tweeter in front and 5¼-in woofer and ½-in polyimide-dome tweeter in rear. Venturi venting system. Gold-plated 5-way binding posts. FR 41 Hz-20 kHz; sens 89 dB SPL/W/m; imp 6 ohms. 35½ x 7½ x 13 in. ....\$550/pr

#### Venturi V-1200R Powered Subwoofer

Vented design with downward-firing 12-in woofer; amp rated at 180 W. Speaker- and line-level inputs. Crossover point variable from 40-180 Hz. 18½ x 14½ x 22½ in. ....\$549

#### Venturi V-62CLR 2-Way Center Speaker

Vented design with two 6-in injection-molded graphite-reinforced-polypropylene woofers and ferrofluid-cooled ¾-in polyimide-dome tweeter. Features magnetic shielding. FR 45 Hz-20 kHz; sens 91 dB SPL/W/m; imp 8 ohms. Black. 7½ x 25 x 12 in. ....\$239

#### Venturi V-52CLR 2-Way Center Speaker

Vented design with two 5¼-in polymer-coated woofers and ferrofluid-cooled ½-in polyimide-dome tweeter. Black. 22 x 6½ x 10 in. ....\$169

### BOSE

"Direct/Reflecting" refers to a proprietary design in which the drivers are positioned to provide both direct and reflected sound.

#### Model 901 Classic Series VI Speaker System.

Two speakers, each with nine 4½-in drivers; outboard active EQ. Direct/Reflecting design; 1 front-firing driver, 4 drivers on each of 2 angled rear baffles; injection-molded enclosure. Bass and treble controls. Power handling 450 W/ch; imp 4-8 ohms. Hardwood veneer with ash back or walnut finish. 5-yr transferable warranty. 12¼ x 21 x 12¼ in; 32 lb. ....\$1,499

Lifestyle 901 System. Complete powered system featuring two Model 901 speakers, Music Center with 6-disc CD changer, and AM/FM tuner; 100 W/ch amplifier/active EQ built into the left speaker pedestal. Speakers finished in black acrylic, Music Center in brushed aluminum. ....\$4,200

#### Model 701 3-Way Speaker

Two 8-in woofers, 6½-in side-firing midrange, two ferrofluid-cooled 2¼-in tweeters. Direct/Reflecting design; 2 tuned ports; multiple-chamber bass enclosure; tweeters angled to enhance imaging; protection circuit. Power handling 400 W; imp 4-8 ohms. Black ash vinyl finish. 5-yr transferable warranty. 10½ x 32½ x 12½ in; 28 lb. ....\$899/pr

#### Model 501 Series V 2-Way Speaker

5½-in woofer, two 2½-in tweeters. Features Direct/Reflecting design; multiple-chamber bass enclosure; two tuned ports; tweeters angled to enhance imaging; protection circuit. Magnetic tweeter shielding. Power handling 200 W; imp 4-8 ohms. Black ash vinyl finish. 7½ x 31 x 7½ in; 20 lb. ....\$599/pr

#### Acoustimass Systems

#### Acoustimass 10 Home Theater System

6-speaker system. Subwoofer with three 5¼-in

# Introducing MovieWorks™ No-Compromise Home Theater Surround Sound Made Simple.



For many, many people, *MovieWorks* is the perfect home theater speaker system. It delivers incredible no-compromise performance that doesn't require disclaimers or apologies. We don't know of any other system in its price range that approaches its performance.

## What Is *MovieWorks*?

*MovieWorks* is a set of carefully matched speakers – including a powered subwoofer – for Dolby Pro Logic® or Dolby Digital® (AC3) surround sound systems. Each speaker is designed to accurately reproduce music and movie soundtracks with outstanding realism.

## Main Speakers.

The left and right speakers in *MovieWorks* use a two-way, shielded design. They are acoustically similar to the satellite speakers in our acclaimed *Ensemble*® speaker system, which *Audio* magazine called “the best value in the world.”

## The Center Speaker.

The center speaker is a wide-dispersion, high-output shielded design with two 3 1/2" midrange drivers and a tweeter identical to that in the main speakers. Its low profile makes it ideal for use above or below a TV monitor.

## The Surround Speakers.

For the rear channel, we chose an acoustically matched dipole radiator speaker. Each speaker has two high-frequency drivers – one facing forward, one to the rear. They send out-of-phase signals to the front and rear of the room, where they reflect off walls, “surrounding” the listener. We feel dipole speakers are ideal for home theater – including Dolby Pro Logic and Dolby Digital (AC3) systems.

*“The Cambridge SoundWorks dipole surround speaker sounded absolutely great. These will stay on my surround speaker shelves for a long time.”*

Home Theater magazine-3/96

## The Powered Subwoofer.

For bass reproduction, we chose an amazing powered subwoofer. It uses a 12" woofer with a 140-watt amplifier for outstanding bass in music and soundtracks. *Sound & Image* says it's, “a winner, pounding out first-rate 108 SPL...a knockout.”

## Satisfaction Guaranteed.

At \$1,299, we think *MovieWorks* is the ideal home theater sound system for people who aren't willing to compromise on performance.

Try *MovieWorks* in your own home, with your favorite music and movies. If within 30 days you decide you don't love it, send it back for a full refund.

*“Cambridge SoundWorks' Powered Subwoofer was clearly the best subwoofer of the pack...it blew them away on dynamics.”*

Stereo Review-9/96



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## HOW DOES *MovieWorks* COMPARE TO THE COMPETITION?

	DIPOLE SURROUND SPEAKER?	WOOFER SIZE	SUBWOOFER POWER	PRICE
<b>CAMBRIDGE SOUNDWORKS</b>	<b>YES</b>	<b>12"</b>	<b>140 WATTS</b>	<b>\$1,299</b>
POLK (M5, M30, CS250S, PSW300)	NO	10"	125 WATTS	\$1,499
BOSTON ACOUSTICS (Micro90, 90X, 90C)	NO	8"	75 WATTS	\$1,399
KLIPSCH (KSS3, KSS2, KSS1)	NO	6.5"	50 WATTS	\$1,199

# CAMBRIDGE SOUNDWORKS

Critically Acclaimed. Factory-Direct.

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CIRCLE NO. 8 ON READER SERVICE CARD

drivers; 5 satellites, each with two 2½-in drivers in attached rotating cubes. Direct/Reflecting design; system-protection circuitry; magnetic satellite shielding. Power handling 200 W front, 100 W rear; imp 4-8 ohms. Black or white finish. Subwoofer 22 x 14 x 7½ in; 23 lb. Satellite 3½ x 6½ x 4½ in; 2 lb each.....\$1,299

#### Acoustimass 7 Home Theater System

4-speaker system. Features subwoofer with two 5½-in drivers; 3 satellites, each with two 2½-in drivers in attached rotating cubes. Direct/Reflecting design; system-protection circuitry; magnetic satellite shielding. Power handling 200 W/ch; imp 4-8 ohms. Black-satin subwoofer finish; black or white polymer satellite finish. Subwoofer 19 x 14 x 7½ in; 21 lb. Satellite 3½ x 6½ x 4½ in; 2 lb each.....\$999

#### Acoustimass 5 Subwoofer/Satellite System

Three-chamber subwoofer with two 5½-in drivers; 2 satellites, each with two 2½-in drivers in attached rotating cubes. Features Direct/Reflecting design; magnetic satellite shielding. Mounting accessories optional. Power handling 200 W/ch. Black- or white-satin subwoofer finish; black or white polymer satellite finish. Subwoofer 14 x 7½ x 19 in; 21 lb. Satellite 3½ x 6½ x 4½ in; 2 lb each.....\$799

#### Acoustimass Multimedia Speaker System

Subwoofer with 5½-in driver and two satellites, each with 2½-in driver. Designed for multimedia computers. Protection circuitry; magnetic satellite shielding. Dual inputs. Volume control. Includes mono and stereo mini-plug adaptors. Power handling 50 W subwoofer, 25 W satellite. Black-satin vinyl subwoofer finish; platinum-painted polymer satellites. Subwoofer 18½ x 7½ x 8½; satellite 3 x 3 x 4½ in.....\$699

### BOSTON ACOUSTICS

#### VR30 2-Way Speaker

Vented design with two 7-in woofers and 1-in aluminum tweeter. Features Amplitude Modification Device for tweeter; braced cabinet; point-source driver configuration. Magnetic shielding. Power handling 250 W; FR 42 Hz-20 kHz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black-ash or woodgrain vinyl finish. 8½ x 10 x 14½ in; 45 lb.....\$800/pr

#### VR35 THX 3-Way Speaker

Two 6½-in woofers, two subenclosed 2½-in midranges, and 1-in aluminum-dome tweeter with Amplitude Modification Device. Features braced cabinet; point-source mounting configuration. Magnetic shielding. Power handling 250 W; FR 65 Hz-20 kHz ±3 dB; sens 91 dB SPL/W/m; imp 8 ohms. Black ash vinyl. 38½ x 8½ x 10 in.....\$650

VR14. As above, 25 x 8½ x 10½ in.....\$600

#### VR500 Powered Subwoofer

Vented design with 10-in driver; amp rated at 100 W. Features overload protection; 24-dB/oct low-pass filter. Line- and speaker-level inputs. Auto turn-on/off; polarity switch. Crossover point variable from 50-100 Hz. Black-ash vinyl finish. 15½ x 15½ x 18½ in; 40 lb.....\$600

#### Model 381 2-Way In-Wall Speaker

8-in copolymer woofer, ferrofluid-cooled 1-in tweeter. Features point-source driver configuration; moisture-resistant design. Includes retrofit mounting bracket. Power handling 100 W; FR 48 Hz-20 kHz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. 12½ x 9 x 3¼ in.....\$500/pr

#### Voyager 2-Way Outdoor Speaker

5½-in copolymer woofer, ferrofluid-cooled 1-in soft-dome tweeter. Features Lexan cabinet with stainless-steel mounting brackets. Power handling 125 W; crossover point 3 kHz; FR 65 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Paintable white finish. 10½ x 6½ x 6¼ in; 6 lb.....\$400/pr

#### VR10 3-Way Center-Channel Speaker

5½-in woofer, 5½-in passive radiator, 3½-in midrange, and 1-in aluminum tweeter with Amplitude Modification Device. Features point-source driver configuration. Magnetic shielding. Power handling 150 W; FR 65 Hz-20 kHz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black-ash vinyl finish. 6½ x 17 x 6½ in; 15 lb.....\$300

#### CR7 2-Way Bookshelf Speaker

Vented, braced design with 6½-in copolymer woofer and ferrofluid-cooled ¾-in tweeter. Wall mountable. Features point-source driver configuration. Magnetic shielding. Power handling 100 W; FR 52 Hz-20 kHz ±3 dB; sens 88 dB; imp 8 ohms. Black-ash vinyl or woodgrain vinyl finish. 12¼ x 7½ x 9½ in; 11 lb.....\$260/pr

#### Micro Reference Series

##### Micro900 Home Theater System

4-speaker system. Features powered subwoofer with 8-in woofer and 75-W amp; 2 satellites, each with 3½-in midrange and 1-in aluminum-dome tweeter; center speaker with two 3½-in midranges and 1-in aluminum-dome tweeter with Amplitude Modification Device; die-cast aluminum satellite and center cabinets. Magnetic shielding; satellite wall-mount brackets. FR 35 Hz-20 kHz ±3 dB. Black or white. Sub 14½ x 14½ x 15½ in. Sat 6½ x 4¼ x 5½ in. Center 4½ x 12 x 5½ in.....\$1,000

Micro90. As above, without a center-channel speaker.....\$800

##### Micro800 Subwoofer/Satellite System

Subwoofer with 7-in dual-voice-coil driver in two-chamber bandpass enclosure; satellites each have 3½-in midrange, ¾-in dome tweeter. All are magnetically shielded. Includes satellite wall-mount brackets. Power handling 125 W; FR 46 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. Sub 18½ x 10 x 10 in. Sat 6½ x 4¼ x 5½ in.....\$400

#### VR5 Micro Surround Speaker

3½-in full-range driver, 2½-in high-frequency driver. Includes wall-mount brackets. Power handling 100 W; FR 120 Hz-20 kHz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. Black or white. 7½ x 3½ x 5½ in.....\$100

### BOZAK

#### Home Theater Series

The following are available in a high-gloss black or white finish and carry a 7-year warranty.

#### HT95-RC2A 2-Way Surround Speaker

4-in front-firing woofer, 4-in side-firing woofer, and 3-in top-firing tweeter. Crossover point 4 kHz; FR 70 Hz-12 kHz ±2 dB; sens 90 dB SPL/W/m; imp 16 ohms. 6 x 9½ x 6 in.....\$499/pr

#### HT95-SW1 Subwoofer

Two 6½-in poly drivers. Crossover point 100 Hz; FR 30 Hz-100 Hz ±2 dB; sens 90 dB SPL/W/m; imp 6 ohms. 8 x 20 x 12 in.....\$399

#### HT95-F1 2-Way Bookshelf Speaker

4-in poly woofer and ½-in polycarbonate tweet-

er. Crossover point 3.5 kHz; FR 70 Hz-18 kHz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 5 x 9 x 5 in.....\$249/pr

#### HT95-CC7 2-Way Center-Channel Speaker

4-in poly woofer and ½-in polycarbonate tweeter. Magnetic shielding. Crossover point 3.5 kHz; FR 70 Hz-18 kHz ±2 dB; sens 90 dB SPL/W/m; imp 8 ohms. 5 x 10½ x 5 in.....\$249

### CAMBER

#### Model 4.5ti 2-Way Speaker

Bass-reflex design with two 6½-in woofers and ¾-in dome tweeter. Biwire/biamp terminals. Power handling 200 W max; sens 92 dB SPL/W/m; imp 8 ohms. 9 x 37 x 12 in; 44 lb.....\$1,149/pr

#### Model 3.5ti 2-Way Speaker

Bass-reflex design with 8½-in woofers and ¾-in dome tweeter. Biwire/biamp terminals. Power handling 175 W max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 25 x 12 in; 35 lb.....\$949/pr

#### LS7 MkII 2-Way Speaker

Bass-reflex design with 8-in woofer and ¾-in titanium-dome tweeter. Power handling 150 W max; sens 91 dB SPL/W/m; imp 8 ohms. 11 x 24 x 12 in; 40 lb.....\$599/pr

### CAMBRIDGE PHYSICS

#### G-33/2 2-Way Speaker

10-in polycone woofer, 8-in polycone woofer, and ferrofluid-cooled 1-in dome tweeter. 18-dB/oct crossover; oak enclosure. Crossover point 1.5 kHz; FR 36 Hz-22.5 kHz; sens 91 dB SPL/W/m; imp 6 ohms. Faceted front panel. 5-yr warranty. 16 x 29½ x 9 in; 34 lb.....\$525/pr

#### G-7/2 2-Way Bookshelf Speaker

6½-in polycone woofer, ferrofluid-cooled ¾-in metal-dome tweeter. Features 12-dB/oct crossover; oak vinyl enclosure. Power handling 60 W; oak; crossover point 2.5 kHz; sens 90 dB SPL/W/m; imp 6 ohms. Faceted front panel. 5-yr warranty. 12 x 16 x 6 in; 15 lb.....\$300/pr

### CAMBRIDGE SOUNDWORKS

#### MovieWorks Home Theater System

Six-speaker system. Features powered subwoofer with 12-in driver and 140-W amplifier; two main speakers; center speaker; two dipole surround speakers. Charcoal-grey Nextel finish (main, surround); black vinyl finish (subwoofer, center). Subwoofer 15½ x 26½ x 10½ in; main 8½ x 5½ x 4 in; center 4 x 14 x 7 in; surround 7 x 5 x 5 in.....\$1,299

#### Tower Bipolar 3-Way Speaker

Vented system with two polypropylene 8-in woofers, front- and rear-firing driver complements, each comprised of 5½-in polypropylene midrange and 1-in soft-dome tweeter. Biwire/biamp ready. All drivers magnetically shielded. Lacquered walnut or black ash wood veneer finish with black knit grille. 39 x 10 x 14 in.....\$749

Tower II. Nonbipolar version of above, with 5½-in midrange, 1-in tweeter, Walnut or black ash vinyl finish. 36 x 10 x 14 in.....\$499

#### Powered Subwoofer

Acoustic-suspension design with 12-in driver; 140-W amplifier with active EQ for sub-30 Hz response and 18-dB/oct crossover with 55/80/100/140-Hz low-pass selector. Stereo/mono line- and speaker-level inputs. Black vinyl finish. 15½ x 26½ x 10½ in.....\$699



**Ensemble Subwoofer/Satellite System**

4-piece system featuring 2 slim-cabinet subwoofers, each with 8-in. driver, and 2 satellites, each with 4-in. midrange and 1 1/2-in. tweeter with integral 3/4-in. dome. Gold-plated 5-way binding posts. Power handling 200 W; imp 6 ohms. Subwoofers: black laminate finish; 12 x 21 x 4 1/2 in. Satellites: MDF cabinets finished in Nextel gray; 8 1/2 x 5 1/4 x 4 in. ....\$649

**The Surround 2-Way Surround Speaker**

Dipolar design with 4-in. woofer and two 3 1/2-in. mid/high drivers. Keyhole socket for wall hanging. Power handling 100 W; imp 8 ohms. White or Nextel gray finish. 8 x 5 x 6 in. ....\$399/pr

**CenterStage 2-Way Center Speaker**

Front-vented design with two 5 1/2-in. polypropylene woofers, 1-in. dome tweeter. Magnetic shielding. Horizontal-oriented cabinet finished in black. 7 x 25 x 8 in. ....\$349

**Ensemble III Subwoofer/Satellite System**

Acoustic-bandpass subwoofer with 6 1/2-in. dual-voice-coil driver and 2 magnetically shielded satellites, each with 3 1/4-in. midrange and 3/4-in. tweeter. Features flared subwoofer vent. Subwoofer: black vinyl finish; 15 x 8 x 8 in. Satellite: ABS-plastic enclosure finished in Nextel gray; 6 1/2 x 4 1/4 x 3 in. ....\$349

**Tower III 2-Way Speaker**

Vented design with polypropylene 8-in. woofer and 1-in. dome tweeter. Features magnetic shielding. Black ash vinyl finish with black knit grille. 33 x 10 x 11 in. ....\$299

**CANON**

The following feature a unique wide-dispersion design in which drivers fire down onto a curved "acoustic mirror" that disperses sound to create a wide image.

**S-35 2-Way Speaker**

Downward-firing 5 1/4-in. woofer; 3/4-in. tweeter in domed enclosure; overload protection; magnetic shielding. Power handling 75 W; FR 65 Hz-22 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 6 ohms. Black. 9 x 11 x 9 1/2 in; 10 lb. ....\$399/pr

**S-25 2-Way Speaker**

Downward-firing 5 1/4-in. woofer; 3/4-in. tweeter; rounded mini-tower-style enclosure; magnetic shielding. Power handling 100 W; FR 55 Hz-22 kHz  $\pm 3$  dB; sens 89 dB; imp 6 ohms. Black. 8 1/2 x 13 x 9 in; 7 lb. ....\$299/pr

**CANTON****Karat M 40 3-Way Speaker**

Bas-reflex design with two 4-in. woofers, 4-in. midrange, and 1-in. tweeter. Magnetic shielding; biwire capable. Includes stand. Power handling 120 W rms; crossover points 300 Hz and 3.5 kHz; FR 30 Hz-30 kHz; sens 87.5 dB SPL/W/m. Black, white, or cherry finish. 5 1/2 x 4 3/4 x 9 1/2 in. ....\$1,498

**Karat R 42 2-Way Speaker**

Dipolar design with two 4-in. woofers and two 1-in. tweeters. Wall mountable. Speaker stand optional. Power handling 60 W rms; crossover point 3.3 kHz; FR 45 Hz-30 kHz; sens 86 dB SPL/W/m. Black, white, or cherry finish. 7 1/4 x 7 1/4 x 5 1/2 in. ....\$995/pr

**Karat CM 43 3-Way Speaker**

Bas-reflex design with two 4-in. woofers, 4-in.

midrange, and 1-in. tweeter. Magnetic shielding. Speaker stand optional. Power handling 80 W rms; crossover points at 300 Hz and 3.5 kHz; FR 35 Hz-30 kHz; sens 87.5 dB SPL/W/m. Black, white, or cherry finish. 15 1/2 x 5 1/2 x 12 1/4 in. ....\$698

**Plus C Subwoofer**

12-in. driver. Power handling 100 W max; crossover point 120 Hz; FR 22-120 Hz; sens 88 dB SPL/W/m. Black or white. 13 1/2 x 14 1/4 x 13 1/2 in; 26 lb. ....\$595

**Plus D 2-Way Bookshelf Speaker**

Bas-reflex design with 6-in. woofer and 1-in. tweeter. Power handling 80 W max; crossover point 2.5 kHz; FR 41 Hz-30 kHz; sens 88 dB SPL/W/m. Black or white. 7 1/4 x 10 1/2 x 7 1/4 in; 9 lb. ....\$498/pr

**AV-500 2-Way Center-Channel Speaker**

Two 4-in. woofers, 1-in. tweeter. Magnetic shielding. Power handling 70 W max; crossover point 3 kHz; FR 40 Hz-30 kHz; sens 88 dB SPL/W/m. Black or white. 17 x 5 1/2 x 6 1/2 in; 10 lb. ....\$395

**Plus S 2-Way Bookshelf Speaker**

4-in. woofer, 1-in. tweeter. Power handling 70 W max; crossover point 2.2 kHz; FR 43 Hz-30 kHz; sens 87 dB SPL/W/m. Black or white finish. 4 1/4 x 8 x 4 1/4 in; 5 lb. ....\$349/pr

**CARVER****AL-III 3-Way Ribbon Speaker**

10-in. downward-firing ported woofer, 48-in. full-range ribbon. Quasi-Butterworth 18-dB/oct crossover. Bass, midrange, and treble frequency controls. Power handling 575 W; crossover point 150 Hz; FR 34 Hz-20 kHz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 4 ohms. Natural or black oak. 14 1/2 x 7 1/2 x 16 1/2 in; 80 lb. ....\$1,990/pr

**CELESTION****Kington 2-Way Speaker**

6 1/2-in. Cobex woofer, 1 1/4-in. aluminum-dome tweeter. Features high-density acoustically inert single-piece Alphas crystal enclosure; polypropylene capacitors; silver-plated OFC wiring. Gold-plated biwire/biamp binding posts. Integral stand. FR 68 Hz-20 kHz  $\pm 3$  dB; sens 84 dB SPL/W/m; imp 8 ohms. Natural granite finish. 8 1/2 x 39 3/4 x 14 in; 90 lb. ....\$4,000/pr

**A2 2-Way Speaker**

Rear-vented design with two 7-in. mineral-filled-polymer woofers and ferrofluid-cooled 1-in. titanium-dome tweeter in D'Apollo line array. Gold-plated biwire input terminals. Crossover point 3 kHz; FR 40 Hz-20 kHz  $\pm 2$  dB; sens 90 dB SPL/W/m. Rosewood. 35 1/2 x 9 1/2 x 15 in; 65 lb. ....\$2,499/pr

**A1 2-Way Bookshelf Speaker**

Rear-vented design with 7-in. mineral-filled-polymer woofer and ferrofluid-cooled 1-in. titanium-dome tweeter. Gold-plated biwire input terminals. Crossover point 3 kHz; FR 43 Hz-20 kHz  $\pm 2$  dB; sens 88 dB SPL/W/m. Rosewood. 16 x 9 1/2 x 14 in; 31 lb. ....\$1,499/pr

**HTIB Home Theater System**

6-piece system. Powered subwoofer with 10-in. vented driver, which houses 60-W bass amp, five 30-W amps for main and surround channels. Dolby Pro Logic decoder, and preamp; 4

satellite speakers; center speaker. System control via illuminated remote control. ....\$1,200

**MP-1 2-Way Bookshelf Speaker**

Rear-vented design; 4 1/2-in. woofer; 1-in. soft-dome tweeter. Molded plastic, weather-resistant enclosure. Magnetic shielding; integral adjustable stand/wall mount. Gray or white. ....\$299/pr

**Impact 10 2-Way Bookshelf Speaker**

5-in. woofer, ferrofluid-cooled 1-in. tweeter, 3/4-in. MDF cabinet; integral molded front baffle. Power handling 75 W max; sens 88 dB SPL/W/m; imp 6 ohms. 7 1/2 x 12 1/2 x 8 in. ....\$199/pr

**CELLO****Legend 3-Way Speaker**

Acoustic-suspension design with 12-in. woofer, 3-in. dome midrange, and 1-in. dome tweeter. Features Dynaudio drivers. Crossover points 500 Hz and 5 kHz. Burwood or piano black finish. 14 x 26 1/2 x 12 in; 80 lb. ....\$8,000/pr

Walnut or mahogany finish. ....\$7,000/pr

**CERWIN-VEGA**

The following feature a 5-year limited warranty.

**Re-38 3-Way Speaker**

Bas-reflex design with 15-in. woofer, 6 1/2-in. midrange, and 1-in. dome tweeter. Features fuse protection. Power handling 400 W cont; crossover points 400 Hz and 4.5 kHz; FR 27 Hz-20 kHz  $\pm 3$  dB; sens 102 dB; imp 4 ohms. Walnut vinyl finish. 18 x 35 1/4 x 17 1/4 in; 90 lb. ....\$540

**Re-30 3-Way Speaker**

Bas-reflex design with 12-in. woofer, 4-in. cone midrange, and 1-in. dome tweeter. Features fuse protection. Power handling 250 W cont; crossover points 500 Hz and 4.5 kHz; FR 28 Hz-20 kHz  $\pm 3$  dB; sens 97 dB; imp 4 ohms. Walnut vinyl finish. 16 1/2 x 32 x 13 1/4 in; 57 lb. ....\$345

**Re-25 3-Way Speaker**

Bas-reflex design with 10-in. woofer, 4-in. cone midrange, and 1-in. polycarbonate-dome tweeter. Power handling 150 W cont; crossover points 700 Hz and 6 kHz; FR 38 Hz-20 kHz  $\pm 3$  dB; sens 95 dB SPL/W/m; imp 6 ohms. Walnut vinyl finish. 13 x 27 1/4 x 10 1/4 in; 40 lb. ....\$310

**Re-20 2-Way Speaker**

Bas-reflex design with 8-in. woofer, 1-in. polycarbonate-dome tweeter. Power handling 100 W cont; crossover point 4 kHz; FR 40 Hz-20 kHz  $\pm 3$  dB; sens 93 dB; imp 8 ohms. Walnut vinyl finish. 11 x 20 x 10 1/4 in; 26 lb. ....\$205

**CHASE TECHNOLOGIES****Trio Powered Subwoofer/Satellite System**

Powered subwoofer with 30-W amp; two magnetically shielded satellites with 15-W/ch amp. Spatializer 3-D enhancement circuitry; speaker- and 4-line level inputs; volume, bass, and treble controls. FR 30 Hz-20 kHz  $\pm 3$  dB. ....\$299

**WS-5500 Wireless/Powered Speaker**

Vented design with 4-in. full-range driver, 900-MHz signal-transmission system. AC or battery powered. FR 80 Hz-18 kHz  $\pm 3$  dB. ....\$299/pr

**CITATION****Model 7.2 2-Way THX Speaker**

Two 6 1/2-in. woofers, two 1-in. soft-dome tweeters. Features THX certification; diffraction-con-

## INTEGRATED SYSTEMS

— VS —

## COMPONENTS

*We offer both,  
but which is best  
for you?*

### INTEGRATED SYSTEMS

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By an integrated system we refer to one in which the electronics and the speakers are engineered together and sold as a unit. If such a system is properly designed it can always outperform a system built from separate components.

The reason is fundamental. In a complete system, the design of the electronics is specific for the characteristics of the speakers and vice versa.

Thus, if you are looking for the best performance, the Lifestyle® 12 home theater system is the best we offer and we believe the best performance available. We suggest you compare its sound to that of any other home theater system, regardless of size or price, to appreciate the difference Acoustimass® system technology makes.

After one minute of listening to the Lifestyle® 12 system you will appreciate why *Home Theater Technology* said, "...everything is included and carefully thought out...." The performance is awesome..."



### SEPARATE COMPONENTS

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If you already own a home theater system with separate components and are looking to improve the sound without replacing all your equipment, we now offer the new Acoustimass 10 home theater speaker system specifically engineered for this purpose.

The key to the performance is Acoustimass speaker technology. Recently there are visual copies of the Acoustimass module called 'subwoofers.' None of them are similar to Acoustimass modules on the inside and none have the performance. Be sure to look for the Acoustimass label on the speakers you purchase.

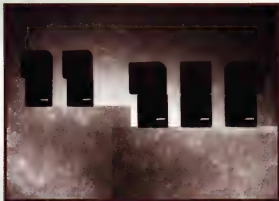
Call for names of selected Bose® dealers where you can hear the Lifestyle® 12 home theater system or Acoustimass 10 speakers. Experience the difference Bose technology makes.

# HOME THEATER SOUND



*The Lifestyle® 12 home theater system. A fully integrated system, engineered to be the best sounding, easiest to use home theater system ever.*

*[Acoustimass® module not shown.]*



*The new Acoustimass 10 home theater speaker system. Engineered to maximize the sound quality of your other home theater components.*

*[Acoustimass® module not shown.]*

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Better sound through research®

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tril system. FR 80 Hz-23 kHz  $\pm 2.5$  dB; sens 91 dB SPL/W/m; imp 4 ohms. Black lacquer oak finish. 22 x 10 x 11 in; 44 lb. ....\$1,350

**Model 5.32-Way THX Surround Speaker**  
Dipolar design with two 5-in woofers and two 1-in soft-dome tweeters. THX certification; point source or diffuse soundfield when used with Citation surround controllers. FR 125 Hz-18 kHz; sens 90 dB SPL/W/m; imp 4 or 8 ohms. Black lacquer or eggshell finish. 12 x 14 x 6 1/2 in; 22 lb. ....\$990/pr

**Model 5.4 THX Subwoofer**  
Front-firing 12-in driver. FR 30-100 Hz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 6 ohms. Black lacquer oak finish. 19 x 22 x 17 1/2 in; 70 lb. \$795

## COUNTERPOINT

**Carishad Power**  
Ported design with 12-in polypropylene driver. Power handling 200 W max; FR 20-125 Hz; sens 89 dB SPL/W/m; imp 8 ohms. Black. 14 x 18 x 26 in; 55 lb. ....\$1,395/pr

**Mystic 2-Way Dipole Speaker**  
Dipolar design with two 5 1/4-in woofers and 1-in aluminum-dome tweeters. Bipole/dipole switchable operation. Power handling 100 W max; FR 60 Hz-20 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Black. 7 x 10 x 8 in; 22 lb. ....\$995/pr

**Bijou 2-Way Center-Channel Speaker**  
Two 5 1/2-in glass-fiber woofers; 1-in aluminum-dome tweeter. Power handling 100 W max; FR 60 Hz-20 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Black. 18 x 7 1/2 x 8 1/2 in; 22 lb. ....\$545

## DAHLQUIST

**PDQ-637 2-Way Speaker**  
Two 6 1/2-in woofers and ferrofluid-cooled 1-in silk tweeter in D'Appolito layout. Features polypropylene crossover capacitors; dispersion control; MDF construction. Power handling 140 W max; FR 30 Hz-20 kHz; sens 90 dB SPL/W/m; imp 6 ohms. 8 x 40 x 11 1/2 in. ....\$700/pr

**PDQ-150Sub Powered Subwoofer**  
10-in carbon-fiber injection-molded driver; 100-W amp. High-pass outputs. Auto on/off; EQ; soft turn-on; phase switch. FR 30-120 kHz. ....\$550

**PDQ-627 2-Way Bookshelf Speaker**  
6 1/2-in woofer and ferrofluid-cooled 1-in silk tweeter. Features MDF construction; dispersion control. Power handling 70 W rms; FR 40 Hz-20 kHz; sens 89 dB SPL/W/m; imp 6 ohms. 8 x 24 x 11 1/2 in. ....\$400/pr

**DQ-66.2ctr 2-Way Center-Channel Speaker**  
Two 6 1/2-in woofers and ferrofluid-cooled 1-in silk tweeter. Neoplast lens for dispersion control. Power handling 140 W rms; FR 55 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. ....\$300

## DCM

**TimeWindow 7.3-Way Speaker**  
Rear-ported hybrid transmission-line design with two 9-in polymer-impregnated woofers, two 6 1/2-in polypropylene-cone midranges, two 3/4-in coaxially mounted hard-dome tweeters, and 3/4-in rear-firing hard-dome tweeter. Spectral balance controls. Power handling 700 W; FR 26 Hz-25 kHz; sens 92 dB SPL/W/m; imp 4 ohms. High-gloss black. 18 1/2 x 48 x 14 in; 70 lb. ....\$1,500

## TimeWindow SurroundScape

**Powered 3-Way Speaker**  
Powered subwoofer section with two vented 6 1/2-in woofers and 100-W amp; sealed section housing two direct-fired 6 1/2-in polypropylene midbass drivers with coaxially mounted 3/4-in hard-dome tweeters, and two ambient-field 3/4-in hard-dome tweeters; amp rated at 150 W front, 100 W rear (ambient field). Magnetic shielding; midbass control. Sens 92 dB; imp 6 ohms. Seven-sided enclosure with black wrap-around grille and gloss-black base and top plate. 16 1/2 x 43 1/2 x 12 1/2 in; 60 lb. ....\$999

**TimeWindow SurroundScape**. Nonpowered ported version of above without subwoofer section. 15 1/2 x 40 1/2 x 12 in; 43 lb. ....\$649

**CineMagic Six Home Theater System**  
6-speaker system. Powered subwoofer with two 6 1/2-in polypropylene drivers; 4 magnetically shielded satellite speakers; center-channel speaker. Power handling 80 W; FR 32 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. ....\$749

**TimeFrame v. 10.0 3-Way Speaker**  
Rear-ported transmission-line design with 10-in woofer, 6-in mid/bass driver, 3/4-in dome tweeter in an antidiffraction acoustic lens, and two 3/4-in ambient-field tweeters. Self-resetting electronic protection circuitry. Magnetic shielding. Power handling 250 W; FR 25 Hz-20 kHz; sens 93 dB. 11 1/2 x 48 x 16 1/2 in; 55 lb. ....\$549

**Sub-7100 Powered Subwoofer**  
Hybrid transmission-line design with two 6 1/2-in drivers; amp rated at 80 W. Line- and speaker-level inputs and outputs. Magnetically shielded drivers. FR 32-90 Hz. Black wood-grain finish. 9 x 14 x 19 in; 25 lb. ....\$399

**CX-31 3-Way Speaker**  
Ported transmission-line design with 6-in polypropylene woofer, 6-in polypropylene midbass driver, and 3/4-in dome tweeter in an antidiffraction acoustic lens. Features butyl rubber surrounds for woofer and midbass driver; self-resetting electronic protection circuitry. Magnetic shielding. Power handling 150 W; FR 35 Hz-20 kHz; sens 93 dB. Black cabinet; black knit grille. 9 1/2 x 31 1/2 x 9 1/2 in; 28 lb. ....\$250

## DEFINITE TECHNOLOGY

**BP2000 Bipolar 3-Way Speaker/Powered Subwoofer**  
Combines powered subwoofer section housing 15-in side-firing driver and 300-W amp with bipolar section housing front and rear driver complements, each comprised of two 6 1/2-in polymer-cone woofers and transmission-line-loaded 1-in aluminum-dome tweeter. Features Linkwitz-Riley differential crossover; triple-chamber cabinet with 1, 1 1/2, and 2-in-thick high-density Mite bonded to foam; mirror-image pair design. Speaker-level inputs; line/speaker-level subwoofer input; biwire/biamp terminals. Bipolar section: power handling 500 W rms. FR 15 Hz-30 kHz. Piano-black lacquer or cherry endcaps with black wrap-around grille cloth. 9 x 50 x 17 in; 120 lb. ....\$1,499

**BP2002**. Smaller version of the BP2000. Subwoofer with 12-in driver and 125-W amp; front and rear driver complements each have 5 1/2-in midrange and tweeter. LFE subwoofer input with level control. System FR 18 Hz-30 kHz. 7 1/4 x 43 x 14 1/2 in; 65 lb. ....\$999

**BP30 Bipolar 2-Way Speaker**  
Bipolar design with four 6 1/2-in mineral-filled-

polymer woofers and two 1-in aluminum-dome tweeters. Features phase-coherent Linkwitz-Riley crossover; symmetrically concentric driver arrays on front and rear baffles; computer-optimized transmission-line tuning. Biwire/biamp terminals. Power handling 500 W; FR 18 Hz-28 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Black-lacquer or oak endcaps. 8 1/2 x 46 x 15 in. ....\$699

## C/L/R 2000 2-Way Center Speaker

Two 6 1/2-in polymer-cone woofers, 1-in aluminum-dome tweeter. Features Linkwitz-Riley crossover; monocone cabinet construction. Biwire/biamp terminals. Magnetic shielding. Power handling 350 W. Gloss black end panels. 21 1/2 x 8 1/4 x 15 in. ....\$650

## PowerField 12 Powered Subwoofer

12-in woofer with polymer-laminate cone and butyl-rubber surround; amp rated at 125 W rms. Features 24-dB/oct low-pass filter variable from 40-150 Hz; 12-dB/oct high-pass filter at 80 Hz; beaded cabinet. Speaker- and line-level inputs; speaker-level outputs; gold-plated 5-way binding posts. FR 19-150 Hz. Black-ash woodgrain laminate finish. 14 x 17 x 14 in. ....\$549

## BP10B Bipolar 2-Way Speaker

Bipolar design with two 6 1/2-in mineral-filled woofers, two 1-in aluminum-dome tweeters. Features Linkwitz-Riley crossover. FR 20 Hz-30 kHz; imp 8 ohms. Wood or black-lacquer finish. 5-yr warranty. 8 x 42 x 12 1/2 in. ....\$499

## BFX 2-Way Surround Speaker

Bipolar design with two 5 1/4-in woofers and 1-in aluminum-dome tweeter in D'Appolito configuration on front and rear baffles. Includes wall brackets. Power handling 350 W; FR 35 Hz-30 kHz. Gloss black end caps. 17 1/2 x 10 x 6 1/2 in. ....\$450

Above with matte-white end caps. ....\$399

## BP6B Bipolar 2-Way Speaker

Bipolar design with two 5 1/4-in polymer-cone woofers and two 1-in aluminum-dome tweeters. Computer-optimized transmission-line tuning; Linkwitz-Riley crossover; minimum-diffraction baffle/grille; 1-in-thick Mite cabinets. Power handling 200 W rms; FR 25 Hz-25 kHz. Matte black-ash end caps. 35 x 7 x 11 in. ....\$299

## DENNESEN

**Serenus 3-Way Electrostatic Speaker**  
8-in down-firing slot-loaded woofer, 6 1/2-in midrange, and four electrostatic elements. Designed for minimal edge refractions and reflections. Features nonresonant midrange phase plug; phase alignment. FR 30 Hz-35 kHz. 12 x 54 x 14 in. ....\$2,400/pr

**Ample I**. As above, 5-in woofer. FR 70 Hz-35 kHz. 7 x 22 x 10 in. ....\$1,250/pr

## DOX

**DDL-13-Way Speaker**  
Bass-reflex system designed for use with DDA-1 integrated amplifier/digital signal processor. Power handling 150 W; imp 6 ohms. 13 1/2 x 39 1/2 x 11 in; 68 lb. ....\$1,500/pr

With DDA-1 amp/processor. ....\$2,195

## DIAMOND AUDIO

The following carry a 3-year warranty.

**HPM-4100 Computer Speaker System**  
4-piece system featuring bass module with 8-in

# S-125

"The home-theater  
speaker system to  
beat for under  
\$4,000" *Home Theater*



"It utterly blows away most of what passes for "high-end" loudspeakers on the market at any price." —Corey Greenberg, *Home Theater* magazine

Designed for Dolby Digital and DTS multichannel formats, the S-125, 5.1 multichannel Digital Monitor speaker system is one of the best buys in high-end home theater—bringing dynamic impact and excitement to film soundtracks and a warm natural quality to music sources.

Along with complete systems, M&K lets you choose from the industry's

largest selection of powered subwoofers, plus several center-channel and surround speakers—including M&K's exclusive SS-150THX "Tripole."

The final word from *Home Theater*: "We guarantee you, there is no movie theater on the face of this earth that sounds as good as the M&K S-125 system driven by a good front end..."

Docking Module stands shown in the photo are optional.



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dual-voice-coil woofer and 100-W rms amp, control module, and 2 satellites, each with 4½-in woofer and metal-dome tweeter. Features cast-aluminum satellite enclosures with ¼-in threaded brass inserts for mounting; proprietary S2 bus system. Control module: volume, balance, bass, treble, mute, and loudness controls; input selector; proprietary 3DSP image enhancement.....\$599

**HPM-4060.** As above, with 6½-in subwoofer, and 60-W amp.....\$499

**HPM-1000 Powered Subwoofer**  
8-in dual-voice-coil driver; 100-W rms amp. Features high-current toroidal power supply; neodymium driver magnet; rigidly braced MDF enclosure; magnetic shielding. Speaker- and line-level inputs; high-pass line-level output. Volume control.....\$399

**HPM-2000 2-Way Speaker**  
4½-in woofer, tripartite metal-dome tweeter. Neodymium woofer magnets; ¼-in threaded brass inserts in cabinet for mounting.....\$199/pr

## DIGITAL PHASE

The following feature the patented Acoustic-Field enclosure design, which is said to extend low-frequency performance.

**AP-4 2-Way Speaker**  
Four 6½-in graphite-impregnated polypropylene woofers, four 1-in titanium-dome tweeters. 24-dB/oct Linkwitz-Riley crossover. Power handling 250 W; FR 35 Hz-20 kHz ±1.5 dB; sens 91 dB SPL/W/m; imp 4 ohms. Honey-oak or black-lacquer finish. 16 x 50 x 17½ in; 120 lb.....\$3,200/pr

**AP-2.** As above, single tweeter, two woofers. Power handling 150 W; imp 4 ohms. 12 x 42 x 14½ in; 79 lb.....\$1,700/pr

**AP-1.** As AP-4, but single tweeter, single woofer. Power handling 100 W; sens 86 dB, 10½ x 38 x 11½ in; 50 lb.....\$1,250/pr

**AP-7 2-Way Bookshelf Speaker**  
Two 3-in graphite-impregnated polypropylene woofers, 1-in titanium-dome tweeter. Features 24-dB/oct Linkwitz-Riley crossover. Power handling 100 W; FR 35 Hz-20 kHz ±1.5 dB; sens 87 dB SPL/W/m; imp 4 ohms. Honey-oak or black-lacquer finish. 10½ x 16½ x 11½ in; 25 lb.....\$1,000/pr

**AP-7CC 2-Way Center-Channel Speaker**  
Two 3-in graphite-impregnated polypropylene woofers, 1-in titanium-dome tweeter. Features 24-dB/oct Linkwitz-Riley crossover. Magnetic shielding. Power handling 100 W; FR 40 Hz-20 kHz ±1.5 dB; sens 87 dB SPL/W/m; imp 4 ohms. Honey-oak or black-lacquer finish. 21 x 7 x 13½ in; 25 lb.....\$600

## DUNTECH

**Ambassador C500 2-Way Speaker**  
Two 6½-in polypropylene woofers and 1-in dome tweeter. No crossover. Biwire/biamp terminals. Power handling 500 W; FR 48 Hz-18 kHz ±2.5 dB; sens 91 dB SPL/W/m; imp 4 ohms. Black ash and mahogany finish. 5-yr warranty. 9 x 47 x 14 in; 56 lb.....\$2,995

**PLC10 2-Way Bookshelf Speaker**  
Pulse-coherent point-source design with 4½-in carbon-fiber woofer and ½-in titanium-dome tweeter. Features drivers time-aligned for pulse coherency at 11 ft; ¾-in MDF construction.

Gold-plated biwire/biamp terminals. Power handling 200 W; FR 80 Hz-20 kHz ±2 dB; sens 85 dB SPL/W/m; imp 6 ohms. 5-yr warranty. 6 x 11 x 9 in.....\$1,395

## DYNACO

**A-25 2-Way Speaker**  
10-in woofer and ferrofluid-cooled 1-in aluminum-dome tweeter. Features 6-dB/oct crossover. Power handling 125 W; crossover point 2.5 kHz; FR 45 Hz-21 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Walnut finish. 3-yr warranty. 11½ x 20½ x 9½ in; 23 lb.....\$758/pr

## FL-650 2-Way In-Wall Speaker

6½-in polypropylene woofer and 1-in soft-dome tweeter. Features waterproof diaphragms; 60°-edge surround. Includes mounting hardware. New-construction bracket optional. Power handling 100 W; crossover point 2.5 kHz; FR 58 Hz-20 kHz; sens 91 dB SPL/W/m; imp 8 ohms.....\$300/pr

## ENERGY

**Audyssey EA-3.2 Bipolar 2-Way Speaker**  
Two front-mounted and one rear-mounted 5½-in woofers, two 1-in aluminum-dome tweeters mounted front and rear in bipolar array. Features proprietary bipolar radiation pattern with 60°-edge surround. Includes mounting hardware. New-construction bracket optional. Power handling 100 W; crossover point 2.5 kHz; FR 58 Hz-20 kHz ±3 dB; crossover point 1.8 kHz; sens 91 dB, 7½ x 40½ x 13 in.....\$1,200/pr

## C-2 2-Way Bookshelf Speaker

Vented design with 6½-in injection-molded aluminum/polypropylene woofer and 1-in aluminum tweeter. Features Spherex baffle. Gold-plated biwire/biamp terminals. Adjustable spiked feet. Power handling 130 W; FR 40 Hz-25 kHz; sens 88 dB SPL/W/m. 18 x 10 x 10 in; 38 lb.....\$600/pr

## ES-12 Powered Subwoofer

12-in driver; amp rated at 150 W. Features protection circuitry. Adjustable low-pass filter; variable phase control; A/V EQ variable. High gloss black finish.....\$600

## PRO-4.5 2-Way Speaker

Vented design with two 5½-in injection molded woofers and 1-in multitaminate dome tweeter. Features MDF baffle. Gold-plated biwire/biamp terminals. Adjustable spiked feet. Power handling 140 W; FR 39 Hz-15 kHz; sens 89 dB SPL/W/m. 32 x 8 x 11 in; 31 lb.....\$550/pr

## EFX 2-Way Surround Speaker

Sealed design with 5½-in woofer and two 2½-in tweeters in dipole configuration. Power handling 100 W; FR 120 Hz-15 kHz; sens 86 dB SPL/W/m; imp 6 ohms. Black or white finish. 10 x 10 x 16 in; 14 lb.....\$400/pr

## EC-100 2-Way Center-Channel Speaker

Vented design with two 4½-in woofers and ferrofluid-cooled ½-in soft-dome tweeter. Magnetic shielding. Power handling 100 W; FR 60 Hz-20 kHz; sens 86 dB SPL/W/m; imp 8 ohms. Black. 6 x 19 x 9 in; 17 lb.....\$200

## Take 2 2-Way Front/Surround Speaker

Sealed design with 3½-in injection-molded polypropylene woofer and ferrofluid-cooled ¾-in multitaminate tweeter. Features injection-molded enclosure. 5-way binding posts. Mag-

netic shielded. Power handling 100 W max; crossover point 2.8 kHz; FR 125 Hz-20 kHz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Gloss black finish. 7 x 4 x 5 in.....\$180/pr

## Take 12-Way Center-Channel Speaker

Sealed design with 3½-in injection-molded polypropylene woofer and ferrofluid-cooled ¾-in multitaminate tweeter. Features injection-molded enclosure. 5-way binding posts. Magnetic shielding. Power handling 100 W max; crossover point 2.8 kHz; FR 100 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Gloss black finish. 4 x 11 x 5 in.....\$150

## IOSONE

### RSS705 Home Theater Speaker System

6-speaker system. Powered subwoofer with 10-in driver and 70-W amp; 5 magnetically shielded satellites, each with 4-in midrange and two dipole-configured ½-in dome tweeters. Includes satellite mounting brackets. Power handling 100 W rms/ch; FR 32 Hz-22 kHz; sens 86 dB SPL/W/m; imp 8 ohms. Available in black or white. Satellite 4½ x 7 x 5½ in; subwoofer 17 x 13 x 15½ in; 61 lb.....\$1,300

**RSS702.** As above, 3-piece system with 2 satellites and subwoofer.....\$850

### RSS1000 Dipolar 4-Way Speaker/Powered Subwoofer

Powered subwoofer section with two 10-in woofers and 120-W amp; dipolar section with two 6½-in midrange drivers, 4-in midrange, and two dipole-configured ¾-in titanium-dome tweeters. Power handling 175 W rms; FR 26 Hz-22 kHz; sens 89 dB SPL/W/m; imp 8 ohms. High-gloss black finish. 12½ x 49 x 18½ in; 115 lb.....\$1,100

### RSP910 Powered Subwoofer

Pass-reflex design with 10-in woofer; amp rated at 70 W. Speaker- and line-level inputs; speaker-level outputs. Auto on/off feature. Crossover adjustable from 80-160 Hz; FR 32-200 Hz. Black finish. 17 x 13 x 15½ in; 40 lb.....\$550

### RSR350 2-Way Surround Speaker

Acoustic-suspension design with 6½-in woofer and two dipole-configured ¾-in titanium-dome tweeters. Includes mounting bracket. Power handling 125 W; FR 70 Hz-22 kHz; sens 88 dB SPL/W/m; imp 8 ohms. Black or white finish. 15 x 12 x 5½ in; 34 lb.....\$430/pr

### RSF400 3-Way Speaker

Dipolar power design with 8-in woofers, 4-in midrange, ¾-in titanium-dome tweeter in front, and ½-in dome tweeter in rear. Power handling 125 W rms; FR 38 Hz-22 kHz; sens 86 dB SPL/W/m; imp 8 ohms. High gloss black finish. 11 x 41 x 15 in; 63 lb.....\$350

### RSC300 2-Way Center-Channel Speaker

Dipolar design with two 5½-in woofers, ¾-in titanium-dome tweeter in front, and ½-in dome tweeter in rear. Power handling 125 W rms; FR 90 Hz-22 kHz; sens 88 dB; imp 8 ohms. Black. 17 x 7 x 8 in.....\$250

## FRIED PRODUCTS

### Studio V 3-Way Speaker

Dual-transmission-line design with dual-voice-coil 8-in and 6½-in drivers and ¾-in soft-dome tweeter. Features true series networks; vented pole piece drivers; free-flow filter damped lines; McShane Ambience Recovery circuitry. Gold-

# "You'll be blown away by the Definitive BP2002 and we demand you go hear 'em!"

—Brent Butterworth, *Home Theater*

*At \$999 ea., the bipolar BP2002 with dual built-in 125-watt powered 12" subwoofers closely rivals the ultimate performance of Definitive's reference flagship BP2000.*

**"It was literally staggering!"**

—Brent Butterworth

When *Home Theater's* Brent Butterworth raved about the BP2000, "This slammin' system will probably kill any other you've heard," we were thrilled and honored. In fact, since its introduction last year, Definitive's top-of-the-line BP2000 has clearly established itself as the most highly reviewed speaker of all time.

Now, Brent agrees that our newest breakthrough, the BP2002, incorporates similar cutting-edge technology and achieves mind-boggling sonic performance which closely rivals that of our flagship BP2000. And most importantly, the BP2002's significantly lower price and more compact size will now allow many more lucky listeners like yourself to own super speakers of this definitively ultimate quality level.



*You must hear the BP2002 and experience for yourself the mind-boggling sonic performance which drove Brent Butterworth absolutely wild!*

## Music & Movie Perfection

The extraordinary BP2002s incorporate bipolar technology, which turns your whole room into a sweet spot with three-dimensional depth and a huge sonic image ideal for music and movie perfection. Truly a unique combination of delicately detailed musicality and totally controlled brute force for your ultimate listening pleasure!

Whether incorporated in a super audiophile stereo music system or combined with matching CLR2002 center channel (\$499 ea.) and our bipolar rears for a truly remarkable AC-3\* ready home theater system, Definitive's magnificent BP2002 will definitely blow you away, too!

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plated binding posts. Power handling 250 W; crossover points 200 Hz and 2.7 kHz; FR 26 Hz-22 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Black ash, natural cherry or dark cherry veneers. 12 x 39 x 18 in; 90 lb.....\$3,595/pr

#### A/6 2-Way Speaker

Floor-standing aperiodic design with dual-voice-coil 8-in woofer and 1-in soft-dome tweeter. Features true series networks; vented pole-piece drivers, free-flow filter damped line tunnel; McShane Ambience Recovery circuitry. Gold-plated binding posts. Power handling 150 W; crossover point 2.7 kHz; FR 32 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black ash or dark cherry vinyl finish. 10½ x 34 x 12 in; 50 lb.....\$1,099/pr

#### Beta VI 2-Way Bookshelf Speaker

Aperiodic design with dual-voice-coil 6½-in woofer and 1-in soft-dome tweeter. Features true series networks; vented pole-piece drivers; distributed loading. Gold-plated binding posts. Power handling 100 W; crossover point 3.5 kHz; FR 60 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Gloss black finish. Cherry finishes optional. 8½ x 13 x 7½ in; 16 lb.....\$499/pr

### GENESIS

#### Genesis V 4-Way Powered Speaker System

Two speakers, each with four 8-in servo-controlled metal-cone woofers, 6½-in metal-cone midbass coupler, 3-in titanium-silicon-carbide dome midrange, and two 1-in round ribbon tweeters; 2-channel 700-W servo amplifier. Crossover points 80 Hz, 500 Hz, and 3.7 kHz; imp 4 ohms. South American rosewood finish. 11 x 42 x 20 in.....\$14,500

**Genesis VI.** As above, except each speaker has three 8-in servo-controlled metal-cone woofers; 400-W servo amp. Each speaker 11 x 42 x 18 in.....\$8,500

#### Genesis 400 3-Way Hybrid Ribbon Speaker

8-in metal-cone drivers, 3-in titanium-silicon-carbide dome midrange, and two 1-in round ribbon tweeters. Crossover points 500 Hz and 3.7 kHz; imp 4 ohms. South American rosewood finish. 44½ in high x 12½ in wide x 13½ in deep.....\$4,000



Infinity IRS Sigma hybrid planar speaker

### HSU RESEARCH

#### HRSW12Va Powered Subwoofer

Vented cylindrical design with long throw 12-in driver; amp rated at 250 W rms. Features 24-dB/oct Linkwitz-Riley crossover; spiked feet. New technology allows use of large ports for high output in the 20-Hz range. Includes gold-plated line-level input and output; speaker-level input. Magnetic shielding; polarity, soft clipping, and crossover switches; level control. Crossover variable from 28-155 Hz; FR 20 Hz-100 Hz ±1 dB; imp 6 ohms. Various finishes. 22-in height x 23-in diameter; 75 lb.....\$1,000  
As above, unpowdered.....\$550

#### HRSW10V Powered Subwoofer

Vented cylindrical design with 10-in driver; amp rated at 150 W rms. 24-dB/oct Linkwitz-Riley crossover; spiked feet. Gold-plated binding posts. Magnetic shielding; polarity, soft-clipping, and crossover switches; level control. FR 25 Hz-100 Hz ±2 dB. Zolotone granite top. 17-in height x 18-in diameter; 35 lb.....\$700

### INFINITY

#### IRS Sigma 4-Way Planar Speaker

Hybrid planar design including 12-in woofer, 6½-inch midbass, EMIM planar midrange, and two EMIT planar tweeters in dipole configuration. Woofer, midrange, and tweeter level controls. Crossover point 160 Hz, 600 Hz, 3.8 kHz; FR 30 Hz-42 kHz ±2 dB; sens 87 dB SPL/W/m; imp 4 ohms. 18 x 58 x 16 in; 195 lb.....\$10,000

#### BU-2 Powered Subwoofer

12-in woofer with internal amplifier; crossover points adjustable from 50-200 Hz; FR 30 Hz-150 Hz ±3 dB. Black cloth grill and black finish. 14 x 14 x 14 in; 50 lb.....\$549

#### CC-3 2-Way Center-Channel Speaker

Two 5¼-in woofers and 1-in silk dome tweeter. Midrange and tweeter level controls. Crossover at 3 kHz; FR 80 Hz-20 kHz; imp 8 ohms. Black cloth grille, black finish. 20 x 7 x 8 in.....\$449

#### CC-1 2-Way Center-Channel Speaker

Two 4-in woofers and ½-in silk dome tweeter. Crossover point 3.5 kHz; FR 100 Hz-20 kHz; imp 8 ohms. Black cloth grille, black finish. 14 x 5 x 6 in.....\$189

### Compositions Series

#### P-PR Prelude 4-Way Speaker/Powered

Ported design with 12-in powered subwoofer, four 5¼-in dome midranges, two 4-in dome midbass drivers, and 1-in dome tweeter. Crossover points 110 Hz, 350 Hz, and 3 kHz; FR 25 Hz-20 kHz ±2 dB; sens 96 dB SPL/W/m; imp 6 ohms. Black cloth grille, black finish. 8 x 54 x 20 in; 78 lb.....\$1,700

#### Overture 3 3-Way Speaker/Powered Woofer

Four 6½-in woofers, two 5¼-in cone midranges, and 1-in silk dome tweeter. Features powered bass section; woofer level control. Crossover points 350 Hz and 3 kHz; FR 33 Hz-20 kHz; sens 94 dB SPL/W/m; imp 8 ohms. Black cloth grille. 7 x 46 x 16 in; 59 lb.....\$1,400

#### Overture 1 3-Way Speaker/Powered Woofer

8-in woofer, two 4-in cone midranges, and 1-in silk dome tweeter. Features powered bass section; woofer level control. Crossover points 200 Hz and 3 kHz; FR 38 Hz-20 kHz; sens 92 dB SPL/W/m; imp 8 ohms. Black cloth grille, black finish. 6 x 12 x 6 in; 28 lb.....\$1,100/pr

#### Overture 2 3-Way Speaker/Powered Woofer

Two 6½-in woofers, two 5¼-in cone midranges, and 1-in silk dome tweeter. Features powered bass section; woofer level control. Crossover points 350 Hz and 3 kHz; FR 35 Hz-20 kHz; sens 93 dB SPL/W/m; imp 8 ohms. Black cloth grille. 7 x 39 x 16 in; 47 lb.....\$999

### Reference 2000 Series

#### Reference 2000.4 2-Way Speaker

Ported design with 6½-in woofer and 1-in silk dome tweeter. Crossover point 3 kHz; FR 40 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black cloth grille. 8 x 33 x 10 in; 28 lb.....\$449/pr

#### Reference 2000.6 2-Way Speaker

Ported design with two 6½-in woofers and 1-in silk dome tweeter. Crossover at 3 kHz; FR 35 Hz-20 kHz; sens 92 dB SPL/W/m; imp 8 ohms. Black cloth grille. 8 x 40 x 14 in; 40 lb.....\$390

#### Reference 2000.1 2-Way Speaker

Ported design with 5¼-in woofer and ½-in dome tweeter. Crossover point 3.5 kHz; FR 55 Hz-20 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Black cloth grille. 7 x 11 x 8 in; 8 lb.....\$229/pr

### JAMO

#### Jamo Home THX Speaker System

Seven piece system with two Sub One bass-reflex subwoofers, each containing 12-in driver; three LCR One front-center speakers, each containing two 5-in woofers, two 3-in midranges, and 1-in tweeter; and two Surround One dipolar surround speakers, each containing three 4-in woofers and two 1-in tweeters. Features THX certification; front-firing reflex subwoofer port. Gold-plated binding posts for all inputs. Magnetic shielding. Includes brackets for wall mounting. Power handling 250 W stereo or 200 W surround; FR 30 Hz-200 Hz -4 dB, 80 Hz-20 kHz ±2 dB front-center, 100 Hz-20 kHz surround; sens 88 dB SPL/W/m stereo or surround; imp 4 ohms front-center and surround, 8 ohms subwoofer. Black-ash front-center and subwoofer finishes; black- or white-ash surround finish. Each subwoofer 17¼ x 30 x 16½ in. Each front-center 17¼ x 21¼ x 5½ in. Each surround 16½ x 10½ x 5½ in.....\$3,995

#### Concert 8 2-Way Speaker

Bass-reflex design with 6½-in woofer and 1-in textile-dome tweeter. Features 1½-in-thick baffle. Power handling 120 W long-term; crossover points 2.5 kHz; FR 38 Hz-22 kHz; sens 90 dB SPL/W/m; imp 4 ohms. Mahogany or cherry veneer finish. 15 x 9½ x 12 in.....\$1,200

#### Model 7071 3-Way Speaker

Bass-reflex design with two 8-in woofers, two 5-in midranges, and 1-in tweeter. Power handling 280 W max; crossover points 150 Hz and 3 kHz; FR 35 Hz-20 kHz; sens 90 dB SPL/W/m; imp 4 ohms. 10½ x 41½ x 15½ in.....\$799

#### Center 2002 2-Way Center-Channel Speaker

Bass-reflex design with two 5-in woofers and 1-in dome tweeter. Magnetic shielding; -3, 0, -3 dB treble switch. Power handling 80 W; crossover 2 kHz; FR 70 Hz-20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. 22¼ x 8¼ x 6½ in.....\$399

#### Classie 6 2-Way Speaker

Bass-reflex design with two 5¼-in woofers and 1-in dome tweeter. Features computer-designed internal bracing. Power handling 100 W; crossover point 2.5 kHz; FR 40 Hz-20 kHz; sens 90 dB; imp 4 ohms. 8 x 33½ x 11½ in.....\$350



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tweeter. Features 24-dB/oct crossover; rear-ported. Power handling 85 W max; crossover point 3.5 kHz; FR 55 Hz-20 kHz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 6 ohms. Black ash or walnut veneer finish. 9 1/4 x 15 1/4 x 10 1/2 in; 19 lb .....\$1,095/pr

**Micron Carat 2-Way Bookshelf Speaker**  
Bass-reflex design with 5 1/4-in dual-voice-coil Neoflex woofer and 1-in inverted-dome tweeter, 18-dB/oct crossover; rear-ported. 4 gold-plated binding posts and banana jacks. Biwiring optional. Power handling 65 W max; crossover point 3 kHz; FR 60 Hz-20 kHz  $\pm 3$  dB; sens 88.5 dB SPL/W/m. Auburn or black lacquer finish; black ash vinyl optional. 7 3/4 x 12 x 8 in .....\$895/pr

## JOSEPH AUDIO

**RM151 Reference Standard 2-Way Speaker**  
6 1/2-in aluminum woofer, 1-in silk-dome tweeter. Features patented infinite-slope crossover with 120-dB/oct slope at 2,000 Hz. Cardas internal wiring. Biwire/biamp terminals. 8 1/2 x 36 x 10 1/2 in .....\$1,999/pr

## RM75 2-Way Bookshelf Speaker

6 1/2-in glass-fiber woofer, 1-in silk-dome tweeter. Features patented infinite-slope crossover with 120-dB/oct slope at 2,000 Hz. Cardas internal wiring, and Biwire/biamp terminals. FR 45-20,000 Hz  $\pm 2$  dB; sens 86 dB SPL/W/m; imp 8 ohms. 9 x 15 x 12 in; 25 lb .....\$1,299/pr

## JRM ENGINEERING

**Monitor Powered Subwoofer/Satellite System**  
Subwoofer with 15-in driver, 2 satellites each with 8-in midbass, 3-in midrange, and horn tweeter. Amp rated 350 W into 2 ohms. Features 7-way active crossover; time-aligned drivers; protection circuitry. 7 level controls. FR 8 Hz-20 kHz .....\$7,200  
As above, with two subwoofers .....\$9,540

## KEF

**Reference Model Three 4-Way Speaker**  
Two 8-in woofers, 6 1/2-in midbass, 6 1/2-in midrange with integral 1-in silk-dome tweeter in Uni-Q assembly. Features twin coupled-cavity bass-loading with force-canceling rod connecting woofer magnets. Gold-plated biwire/biamp terminals. Crossover points 150, 400 Hz; FR 40 Hz-20 kHz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 4 ohms. Santos Rosewood finish. 11 x 45 x 16 in; 90 lb .....\$3,700/pr

## Reference Model Two 3-Way Speaker

Two 6 1/2-in woofers, 6 1/2-in midrange with integral 1-in silk-dome tweeter in Uni-Q assembly. Features twin coupled-cavity bass-loading with force-canceling rod connecting woofer magnets. Gold-plated biwire/biamp terminals. Crossover at 150 Hz and 3 kHz; FR 45 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 4 ohms. Santos Rosewood finish. 9 x 40 x 14 in; 30 lb .....\$2,600/pr  
**Reference Model One, As Model Two, except one woofer in single-coupled cavity. Crossover points 130 Hz and 3 kHz; FR 55 Hz-20 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m. Santos Rosewood finish. 9 x 35 x 14 in; 40 lb .....\$2,500/pr**

## Q-75 3-Way Speaker

Reflex-loaded design with two 6 x 9-in bass drivers, 6 1/2-in midrange with integral ferrofluid-cooled 3/4-in soft-dome tweeter in Uni-Q coincident-driver assembly. Magnetic shielding. Gold-plated biwire input terminals. Power handling 175 W; FR 36 Hz-20 kHz  $\pm 3$  dB; sens 91 dB;

imp 6 ohms. Rosewood or black-ash wood veneer finish. 39 1/2 x 9 x 11 in; 44 lb .....\$1,200/pr

## RDM-2 2-Way Bookshelf Speaker

Reflex-loaded design with 6 1/2-in woofer with integral ferrofluid-cooled 1-in soft-dome tweeter in Uni-Q assembly. Gold-plated biwire input terminals. Magnetic shielding. Power handling 175 W; FR 75 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 6 ohms. Available in red lacquer or cherry finish. 13 x 9 1/4 x 10 in; 80 lb .....\$1,200/pr

## Model 200C 3-Way Center Speaker

Two 6 1/2-in bass drivers, 6 1/2-in midrange with integral 1-in coincident soft-dome tweeter in Uni-Q assembly. Includes magnetic shielding. Crossover points 400 Hz and 2.7 kHz; FR 55 Hz-20 kHz; sens 90 dB SPL/W/m. Video gray finish. 7 x 30 x 6 1/4 in; 24 lb .....\$999

## RDM-1 2-Way Bookshelf Speaker

Sealed-box design with 6 1/2-in woofer with integral ferrofluid-cooled 1-in soft-dome tweeter in Uni-Q assembly. Gold-plated biwire input terminals. Power handling 125 W; FR 85 Hz-20 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 6 ohms. Available in red lacquer or cherry finish. 11 1/4 x 9 1/4 x 8 1/4 in; 31 lb .....\$800/pr

## Model 100 2-Way Center-Channel Speaker

Vented design with 6 1/2-in woofer with integral ferrofluid-cooled 1-in soft-dome tweeter in Uni-Q assembly. Features twin-ported bass loading. Magnetic shielding. Power handling 175 W; FR 70 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 6 ohms. Gray. 18 x 6 1/4 x 6 1/4 in; 12 lb .....\$500

## Home Theater Series

### Model 30B Powered Subwoofer

Sealed-box design with 12-in woofer and built-in 100 W amp. Variable crossover; high- and low-level inputs and filtered outputs. Auto signal-sensing turn-on. Magnetic shielding. Switchable music/video response modes. FR 40 Hz-150 Hz. Phase control switch. Front panel bi-color LED status indicator. Video gray finish. 14 1/4 x 15 1/4 x 16 1/2 in; 30 lb .....\$700

### Model 60S 2-Way Speaker

Vented design with 5 1/4-in midbass driver, 3 1/2-in midrange with integral fluid-cooled tweeter in Uni-Q assembly. Magnetic shielding. FR 100 Hz-20 kHz; sens 89 dB SPL/W/m. Gray or white finish. 9 1/4 x 6 x 8 1/4 in; 4 lb .....\$220/pr

### Model 80C 2-Way Center Speaker

Vented design with 5 1/4-in midbass driver, 3 1/2-in midrange with integral fluid-cooled tweeter in Uni-Q assembly. Magnetic shielding. FR 80 Hz-20 kHz; sens 89 dB SPL/W/m. Video gray finish. 6 x 17 1/4 x 6 1/2 in; 6 lb .....\$200

## KENWOOD

### KSS-500 Home Theater System

Six-speaker system. Features SW-200 powered subwoofer with 8-in woofer, 50-W amp, and adjustable crossover in ported bass-reflex enclosure; LS-S200 left/right front speakers, each with 5-in woofer and 1-in soft-dome tweeter; CS-200 center speaker with 5-in woofer, 5-in passive radiator, 1-in soft-dome tweeter, two RS-05 wall-mountable surround speakers, each with 4-in full-range driver. Power handling 70 W front and center, 40 W surround; FR 30 Hz-20 kHz subwoofer, 60 Hz-22 kHz front; sens 85 dB center, 80 Hz-20 kHz surround; sens 85 dB front and center, 90 dB surround; imp 8 ohms. Black finish; white finish for surrounds .....\$700

## LS-X1S 3-Way THX Surround Speaker

Acoustic-suspension design with two 5-in polypropylene woofers, three 3-in cone midranges, and two 3/4-in soft-dome tweeters. Features THX certification. Gold-plated banana-plug-compatible inputs. Wall-mountable. Power handling 150 W; sens 86 dB SPL/W/m; imp 8 ohms. White finish .....\$600/pr

## SW-X1 THX Subwoofer

12-in throw-limiting driver; 1-in-thick enclosure panels; flared enclosure vent. Features THX certification. Gold-plated banana-plug-compatible inputs; output for parallel connection of additional SW-X1. Magnetic shielding. Power handling 150 W; sens 87.5 dB SPL/W/m; imp 8 ohms .....\$300

## LS-X1F 3-Way THX Speaker

Acoustic-suspension design with two 5 1/4-in polypropylene woofers, two 1-in soft-dome tweeters, and 3/4-in super-tweeter. Features THX certification. Gold-plated banana-plug-compatible inputs. Magnetic shielding. Power handling 150 W; sens 87 dB SPL/W/m; imp 8 ohms. Black finish .....\$400

## KINERGETICS

### SW-800 Subwoofer System

Two towers, each containing five 10-in drivers. Features outboard active crossover; proprietary speaker-control circuit; variable crossover point and slopes .....\$3,995

**SW-800 Mini System.** As above, with three 10-in drivers in each tower .....\$2,995

## KLH

### Platinum Home Theater Speaker System

Six speaker system. Four satellites, each with two 3 1/2-in woofers and liquid-cooled 7/8-in dome tweeter. Center speaker with four 3 1/2-in woofers and liquid-cooled 7/8-in dome tweeter. Powered subwoofer with 10-in woofer, 120 W rms amp, and adjustable crossover. Satellite and center speakers magnetically shielded. Overall system FR 25 Hz-20 kHz; imp 8 ohms; max power 100 W; gray finish. Each satellite 5 1/2 x 12 1/2 x 6 in; center 19 1/2 x 5 1/2 x 5 1/2 in; subwoofer 16 1/4 x 14 1/4 x 16 1/4 in .....\$700

### HTA-9000 Home Theater Speaker System

Six speaker system. Four satellites, each with 3 1/2-in woofer and liquid-cooled 3/4-in dome tweeter. Center speaker with two 3 1/2-in woofers and liquid-cooled 3/4-in dome tweeter. Satellite and center speakers magnetically shielded. Powered subwoofer with 10-in woofer, 120-W rms amp, and adjustable crossover. Overall system FR 25 Hz-20 kHz; imp 8 ohms; max power 100 W for front left/right and center, 60 W rear; black finish. Each satellite 4 x 6 x 5 in; center 12 1/2 x 4 1/4 x 5 in; subwoofer 16 1/4 x 14 1/4 x 16 1/4 in .....\$600

### KLH Series 82T 3-Way Speaker

Vented tuned-port design with two 7-in polypropylene woofers, 3-in soft-dome midrange, and 1-in dome tweeter. Gold-plated 5-way binding posts. Power handling 250 W max; crossover points 200 Hz, 800 Hz, and 3 kHz; FR 35 Hz-20 kHz; sens 87 dB SPL/W/m; imp 6 ohms. Simulated-oak or black-grain finish. 9 x 38 x 11 1/4 in; 47 lb .....\$550

### HTA-7000 Home Theater Speaker System

Six speaker system. Four satellites, each with two 3 1/2-in woofers and liquid-cooled 3/4-in

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dome tweeter; magnetically shielded. Center speaker with two 3½-in woofers and liquid-cooled ¾-in dome tweeter. Satellite and center speakers magnetically shielded. Powered subwoofer with 8-in woofer, 100-W rms amp, and adjustable crossover. Overall system FR 30 Hz-20 kHz; imp 8 ohms; black finish. Each satellite 5 x 12½ x 5 in; center 12½ x 4¼ x 5 in; subwoofer 11 x 13½ x 15 in. \$500

#### HT-856 Home Theater Speaker System

Six speaker system. Four satellites, each with 3½-in woofer and liquid-cooled ¾-in dome tweeter. Center speaker with two 3½-in woofers and liquid-cooled ¾-in dome tweeter. Satellite and center speakers magnetically shielded. Passive subwoofer with two 5½-in drivers and over-load protection. Overall system FR 50 Hz-20 kHz; max power 100 W front and center, 60 W rear; imp 6-8 ohms; black textured-vinyl finish. Each satellite 5 x 7 x 5½ in; center 12½ x 4¼ x 5 in; subwoofer 7½ x 17½ x 10½ in. \$400

#### Klipsch

##### Klipschorn 3-Way Speaker

Home-loaded design. Power handling 100 W; FR 35 Hz to 17 kHz;  $\pm 3$  dB; sens 104 dB SPL/W/m; imp 8 ohms. 31½ x 52 x 28½ in; 167 lb .....\$5,000/pr

##### CFI 2-Way Speaker

Pass-reflex design with two 6½-in woofers and 1-in horn tweeter. Power handling 150 W; crossover point 2.2 kHz; FR 37 Hz-20 kHz;  $\pm 3$  dB; sens 96 dB SPL/W/m; imp 8 ohms. 34 x 13 x 15 in; 70 lb .....\$1,100/pr

##### Rebel KSS 4 Home Theater Speaker System

Four speaker system. Includes two 2-way KSS 2 satellites, each with 4-in woofer and 1-inch home-loaded dome tweeter; matching KSS 1 magnetically shielded center speaker with 4-in woofer and 1-inch home-loaded dome tweeter; K-RSW powered subwoofer with ported band-pass design, 6½-in driver, 50 W rms amp, line- and speaker-level inputs/outputs, seven adjustable crossover points from 40-140 Hz, level control, and phase switch. KSS 1/KSS 2: FR 115 Hz-20 kHz;  $\pm 3$  dB; crossover point 2.1 kHz; power handling 65 W max; sens 91 dB SPL/W/m (KSS 1); sens 93 dB SPL/W/m (KSS 2); rated low-frequency limit 40 Hz; 15 x 9 x 21½ in. 31 lb .....\$949

**Rebel KSS 3 Subwoofer/Satellite System.** Three speaker system with two KSS 2 satellites. K-RSW powered subwoofer .....\$749

##### KG-3.5 2-Way Speaker

Pass-reflex design with 8-in woofer and horn tweeter. Power handling 100 W; FR 36 Hz-20 kHz;  $\pm 3$  dB; sens 94 dB SPL/W/m; imp 8 ohms. 33½ x 10½ x 11½ in; 39 lb .....\$658/pr

##### SW-8 II Powered Subwoofer

Pass-reflex design with 8-in driver, 10-in passive radiator, 65 W x 1 cont into 8 ohms. Line-level. 18½ x 13½ x 14 in; 36 lb .....\$550

##### KV2 2-Way Center-Channel Speaker

Vented design with two 5½-in woofers and horn tweeter. Power handling 75 W; FR 75 Hz-20 kHz;  $\pm 3$  dB; sens 92 dB SPL/W/m; imp 8 ohms. 6½ x 20 x 6½ in; 13 lb .....\$279

#### THX-Certified Speakers

##### KTSW THX Powered Subwoofer

Pass-reflex design with 15-in subwoofer and

15-in passive radiator, 200 W x 1 cont into 4 ohms. Line-level. Magnetic shielding. 26 x 18½ x 19½ in; 82 lb .....\$1,700

##### KTDW THX 2-Way Surround Speaker

Infinite-baffle design with two 6½-in woofers and two 1-in horn tweeters in dipole configuration. Power handling 100 W; crossover point 2.8 kHz; FR 100 Hz-20 kHz;  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 8 ohms. Wood finish. 13 warranty. 13 x 9¼ x 9¼ in; 17 lb .....\$700/pr

##### KT-LCR THX 2-Way Speaker

Infinite-baffle design with two 6½-in woofers and horn tweeter. Magnetic shielding. Power handling 100 W; crossover point 2.4 kHz; FR 65 Hz-20 kHz;  $\pm 3$  dB; sens 95 dB SPL/W/m; imp 8 ohms. 23¼ x 11 x 10 in; 31 lb .....\$500

#### KOSS

##### M/RS 2-Way Bookshelf Speaker

Two 4½-in woofers and 1-in dome tweeter. FR 50 Hz-30 kHz; sens 86 dB SPL/W/m; imp 6 ohms. Black. 5-yr warranty .....\$190/pr

##### SW-1 Powered Computer Subwoofer

Pass-reflex design; two 4-in drivers; 20-W amp. Level control. AC adaptor. FR 40 Hz-120 Hz. Black or computer white. Lifetime warranty. 5 x 10 x 12 in .....\$130



M&K Sound 5-125 and 5-125C (center)

#### LEGACY AUDIO

The following are available in a variety of finishes and feature a 10-year warranty.

##### Focus 4-Way Speaker

Three 12-in carbon-poly woofers, two 7-in Kevlar midbasses, 1¼-in soft-dome midrange, and samarium-cobalt ribbon tweeter. Features internal bracing; rolled-tambour front corners. Bi-wire/biamp terminals. Power handling 1,000 W; crossover points 180 Hz, 2.2 kHz, and 12 kHz; FR 16 Hz-30 kHz; sens 98 dB; imp 4 ohms. 15 x 55 x 13 in; 175 lb .....\$5,200/pr

##### Signature III 4-Way Speaker

Three 10-in carbon-poly woofers, 7-in midbass, 7-in carbon-poly midbass, 1¼-in soft-dome midrange, samarium-cobalt ribbon super-tweeter, and 1-in rear-firing titanium tweeter. Features dipole response above 5 kHz; slot-loaded woofers. Bi-wire/biamp terminals. Power handling 400 W max; crossover points 120 Hz, 2.8 kHz, and 10 kHz; FR 20 Hz-30 kHz; sens 93 dB SPL/W/m; imp 4 ohms. 12 x 50 x 12 in; 130 lb .....\$3,600/pr

##### Classic 4-Way Speaker

Two 10-in carbon-poly woofers, 7-in Kevlar midbass, 1¼-in soft-dome midrange, samarium-cobalt ribbon super-tweeter, and 1-in rear-

firing titanium tweeter. Features dipole response above 5 kHz. Bi-wire/biamp terminals. Power handling 300 W; crossover points 120 Hz, 2.8 kHz, and 10 kHz; sens 92 dB SPL/W/m; imp 4 ohms. 12 x 44 x 12 in; 110 lb .....\$2,450/pr

#### LINAEUM

##### Model 11 2-Way Speaker

Ported design with 6½-in woofer and Lineaueum TLS 1.5 dipole tweeter. Features silicate cabinet and woofer damping; 6-dB/oct crossover slopes. Bi-wire/biamp terminals. Crossover 2 kHz; FR 40 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Maple, black, and cherry finishes. 5-yr warranty. 8 x 27 x 12 in; 40 lb .....\$1,600/pr

##### Tower 2-Way Speaker

Ported design with 6½-in polypropylene woofer and Lineaueum TLS 1.5 dipole tweeter. Features 6-dB/oct crossover slopes. Crossover 2.5 kHz; FR 40 Hz-20 kHz; sens 90 dB SPL/W/m; imp 4 ohms. Black ash vinyl finish. 8 x 30 x 10 in; 43 lb .....\$479/pr

##### Extreme 2-Way Bookshelf Speaker

Ported design with 6½-in polypropylene woofer and Lineaueum TLS 2.0 monopole tweeter. Features 6-dB/oct crossover slopes. Crossover 2.5 kHz; FR 50 Hz-20 kHz; sens 90 dB SPL/W/m; imp 4 ohms. Black ash vinyl finish. 8 x 14 x 10 in; 25 lb .....\$379/pr

#### LINN

##### Keltik 3-Way Speaker

Infinite-baffle design with two 6½ x 9½-in woofers, 5-in dome midrange, and ¾-in ceramic-dome tweeter. Sculptured baffle; active crossover; internal bracing; steel stand. FR 20 Hz-20 kHz;  $\pm 2$  dB. Black-ash, walnut, rosenat, or cherry finish. 10¼ x 41¼ x 14¼ in .....\$9,995/pr

##### AV 5140 3-Way Speaker

Dual-ported design with rear-firing 8-in bass driver, 6-in midrange, and ¾-in ceramic dome tweeter. Features trapezoidal cabinet; contoured ports; tweeter subenclosure; internal cabinet bracing; magnetic shielding. Bi-wire/biamp terminals. Full-length grille optional. FR 30 Hz-20 kHz;  $\pm 3$  dB; sens 90 dB SPL/W/m. Black-ash or cherry finish. 9 x 38 x 12 in .....\$2,495/pr

##### Kelidish 2-Way Speaker

Infinite-baffle design with two 6½-in carbon-fibered polypropylene woofers and ¼-in ceramic-dome tweeter. Features active crossover; internal mineral absorbents; low magnetic field. Bi-wire/biamp terminals. Internal tweeter-level adjustment. FR 45 Hz-20 kHz;  $\pm 3$  dB; sens 87 dB SPL/W/m. Black-ash, walnut, rosenat, or cherry finish. 8 x 33 x 11 in .....\$2,590/pr

As above, passive instead of active crossover. FR 65 Hz-20 kHz;  $\pm 3$  dB .....\$1,495/pr

##### AV 5120 2-Way Center-Channel Speaker

Ported design with two 6-in midbass drivers and ¾ ceramic dome tweeter. Aerodynamically contoured ports cast from solid aluminum for extended bass and structural rigidity; tweeter enclosure; internal cabinet bracing; magnetic shielding. Bi-wire/biamp terminals. FR 55 Hz-20 kHz;  $\pm 3$  dB; sens 90 dB SPL/W/m. Black-ash or cherry finish. 6¼ x 24¼ x 9½ in .....\$995

#### MAC NEPMAN

The following models use planar-magnetic woofer and midrange drive units and are avail-



able with light-oak or black trim and a off-white, black, or gray fabric grille.

**MG-2.7 3-Way Planar/Quasi-Ribbon Speaker**  
620-square-in woofer, 98-square-in midrange, 1½ x 56-in quasi-ribbon tweeter. Power handling 250 W max; FR 34 Hz-26 kHz; sens 87 dB SPL/W/m; imp 4 ohms. 22 x 71 in. \$1,995/pr

**MG-1.5 2-Way Planar/Quasi-Ribbon Speaker**  
480-square-in woofer and 1½ x 52-in quasi-ribbon tweeter. Power handling 250 W max; FR 40 Hz-26 kHz; sens 85 dB SPL/W/m; imp 4 ohms. 19 x 64 in. \$1,350/pr

**MG-6 2-Way Planar/Quasi-Ribbon Speaker**  
420-square-in woofer, 1½ x 40-in quasi-ribbon tweeter. Power handling 250 W max; FR 45 Hz-26 kHz; sens 85 dB SPL/W/m; imp 4 ohms. 19 x 50 in. \$995/pr

**MMG 2-Way Planar/Quasi-Ribbon Speaker**  
370-square-in woofer, 1½ x 38 quasi-ribbon tweeter. Power handling 150 W max; FR 50 Hz-24 kHz; sens 86 dB SPL/W/m; imp 4 ohms. 14½ x 48 in. \$500/pr

#### M&K SOUND

##### S-125 2-Way Speaker

Sealed design with two 5-in polypropylene woofers and 1-in soft-dome tweeter. Designed for use as a satellite speaker. Features integral high-pass filter, 2 switches for tonal/timbre balance. Power handling 200 W; FR 75 Hz-20 kHz  $\pm 2$  dB. Black lacquer bead finish. 6¼ x 18½ x 8¾ in; 17 lb. \$995/pr

**S-125C.** As above, except horizontally oriented for use as center-channel speaker. \$550

##### S-150THX 2-Way THX Speaker

Sealed design with two 5¼-in polypropylene woofers and three 1-in dome tweeters. Designed for use as a satellite speaker. THX certified. Magnetic shielding. FR 72 Hz-20 kHz  $\pm 2$  dB; imp 4 ohms. Black lacquer bead finish. 10½ x 12½ x 12½ in; 17 lb. \$750

##### Bookshelf-75 2-Way Speaker

Sealed design with 6½-in polypropylene woofer and 1-in soft-dome tweeter. Designed for use as a satellite speaker. Power handling 200 W; FR 77 Hz-20 kHz  $\pm 3$  dB. Black ash finish; black grille. 8 x 13½ x 10 in; 17 lb. \$450/pr

##### Center-75 2-Way Center-Channel Speaker

Sealed design with two 5-in polypropylene woofers and 1-in soft-dome tweeter. Magnetic shielding. Power handling 200 W; FR 75 Hz-20 kHz  $\pm 2$  dB. Black ash finish; black grille. 18 x 6 x 7½ in; 17 lb. \$295

#### Powered Subwoofers

The following feature a push-pull driver configuration and incorporate M&K's proprietary headroom-maximizer circuit.

##### MX-5000THX Powered Subwoofer

Sealed design with two 12-in drivers; amp rated at 400 W. THX certification. Low-pass filter adjustable from 50-125 Hz; level control. FR 18-125 Hz. Black-oak finish. 23¼ x 15 x 26 in; 115 lb. \$2,495

##### MX-350THX Powered Subwoofer

Sealed design with two 12-in subwoofer drivers; amp rated at 300 W. Features THX certification; low-pass filter adjustable from 50-125-Hz that can be converted into 80-Hz 24-dB/oct

Linkwitz-Riley crossover when used with M&K HP-80 high-pass filter. Magnetic shielding; level control. FR 20-125 Hz  $\pm 2$  dB. Black lacquer bead finish; black grille. 15¼ x 23 x 19½ in; 85 lb. \$1,995

##### MX-150THX Powered Subwoofer

Sealed design with two 12-in drivers; amp rated at 125 W. THX certification. Low-pass filter that can be converted into 80-Hz 24-dB/oct

Linkwitz-Riley crossover when used with M&K HP-80 high-pass filter, magnetic shielding; level control. Black lacquer bead finish. 15¼ x 23 x 19½ in; 74 lb. \$1,195

#### MARTIN-LOGAN

##### The reQuest Z 2-Way Electrostatic Speaker

18 x 48-in curvilinear electrostatic panel mounted atop tuned subwoofer cabinet with 12-in

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## VANDERSTEEN AUDIO

### Model 2

Phase-correct main speaker

"Legendary performance on both films and music."

### Model 1

Phase-correct main speaker

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### Model 2W

Three driver, 300 watt amplified subwoofer  
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### VCC

Phase-correct center speaker  
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Phase-correct wall-mount loudspeaker  
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driver. Power handling 250 W cont; crossover point 180 Hz; FR 28 Hz-22 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 4 ohms. Various finishes. 19 x 73 x 18 in. ....\$4,495/pr

#### The SL3 2-Way Electrostatic Speaker

10-in woofer in tuned chamber, visually transparent 1 x 4-ft electrostatic cell. Features 30° horizontal dispersion; invertible line-source format. Power handling 200 W cont; crossover point 250 Hz; FR 30 Hz-22 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 4 ohms. ....\$3,195/pr

#### Stylus Electrostatic Speaker

6½-in extended-throat cone woofer in sealed enclosure. 10½ x 6½-in curvilinear electrostatic panel. Designed for on-wall, in-wall, or on-stand applications. Crossover point 700 Hz; FR 55 Hz-20 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 4 ohms. 40 lb. ....\$2,695

#### The Aerius 12-Way Electrostatic Speaker

8-in woofer, 9½ x 40-in curvilinear electrostatic panel. Power handling 200 W cont; crossover point 450 Hz; FR 40 Hz-22 kHz  $\pm 3$  dB; sens 87 dB SPL/W/m; imp 4 ohms. ....\$1,995/pr

### MB QUART

#### Domain Series

Except for the Balcony, the following models feature a matte-black MDF cabinet and removable grille/frame assemblies or panels (in the case of the subwoofer), which are available in 10 custom wood finishes.

#### D1000 S Powered Subwoofer

Pass-reflex design with 10-in treated-fiber driver; 100-W amp. Features 24-dB/oct variable low-pass filter; overload protection; computer-tuned enclosure. Line- and speaker-level inputs. Crossover point variable from 50-150 Hz. FR 28-150 Hz. 13½ x 20½ x 17½ in. ....\$649

#### D45 2-Way Speaker

Pass-reflex design with 6½-in treated-fiber woofer and 1-in titanium-dome tweeter. Internal bracing; 12- and 18-dB/oct crossovers with low-saturation inductors and film capacitors. Power handling 125 W; crossover point 2.8 kHz; FR 38 Hz-22 kHz; sens 89 dB SPL/W/m; imp 6 ohms. 34 x 9 x 12½ in. ....\$599/pr

#### Balcony 2-Way Surround Speaker

Hybrid dipole design with 4-in top-firing treated fiber-cone woofer and two ½-in titanium-dome tweeters. Curved grille; 6- and 12-dB/oct crossovers; MDF construction. Includes wall-mounting hardware. Power handling 100 W; crossover point 3.7 kHz; FR 75 Hz-22 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Black or white with paintable grille. 11 x 5½ x 5½ in. ....\$399/pr

#### D20 2-Way Bookshelf Speaker

5¼-in copolymer-cone woofer and ½-in titanium-dome tweeter. Features 12- and 18-dB/oct crossovers with low-saturation inductors and capacitors. Power handling 100 W; crossover at 4 kHz; FR 70 Hz-22 kHz; sens 89 dB SPL/W/m; imp 6 ohms. 10½ x 7½ x 8¼ in. ....\$299/pr

### McIntosh

#### SL-6 2-Way THX Speaker

Three 6½-in polypropylene woofers, three 1-in metal-dome tweeters. Features THX certification. Crossover points 200 Hz and 1.8 kHz; FR 48-18 kHz  $\pm 2$  dB; imp 4 ohms.

Walnut or black finish. 12½ x 47 x 10 in; 56 lb. ....\$2,500/pr

#### HT Series

The following are THX-certified.

#### HT3F 2-Way In-Wall THX Surround Speaker

Dipolar design with two 5-in woofers and two 1-in dome tweeters. Features angled baffles. Designed to mount flush in a wall. Power handling 150 W; crossover point 1.5 kHz; FR 85 Hz-12 kHz; imp 4 ohms. Textured black with white paintable grille. 15½ x 15½ in; mounting depth 4 in. ....\$2,000/pr

HT3W. On-wall version, depth 6 in. ....\$2,000/pr

#### HT2 THX Subwoofer

Vented design with two 12-in downward-firing drivers. Power handling 600 W; FR 42 Hz-200 Hz  $\pm 2$  dB; imp 4 ohms. Walnut or black-ash finish. 30 x 20½ x 20 in; 91 lb. ....\$1,750

#### HT1 2-Way THX Speaker

Two 8-in woofers and three 1-in aluminum-dome tweeters. Features rotating tweeter panel. Power handling 300 W; crossover points 500 Hz and 1.4 kHz; FR 55 Hz-22 kHz  $\pm 2$  dB; imp 4 ohms. Walnut or black-ash finish. 15½ x 22½ x 10½ in; 42 lb. ....\$1,100

#### HT4 2-Way THX Center-Channel Speaker

Two 6½-in woofers and three 1-in aluminum-dome tweeters. Power handling 200 W; crossover point 1.25 kHz; FR 60 Hz-22 kHz  $\pm 2$  dB; imp 4 ohms. Black-ash finish. 21 x 8 x 10½ in; 23 lb. ....\$900

### Meridian

#### DSP5000 3-Way Digital Powered Speaker

Pass-reflex design with 6½-in woofer, 6½-in midrange, 1¼-in horn-loaded tweeter, and built-in digital signal processor; 3 amps each rated at 75 W. Features digital crossover with Motorola DSP chips; 18-bit bitstream sigma-delta D/A converter; 2 coaxial digital inputs. FR 35 Hz-20 kHz; sens 108 dB SPL/W/m. system-stamped display; remote control with bass, tilt, axis, volume, balance, and phase controls. Rosewood finish. 8½ x 35½ x 11½ in. ....\$5,645/pr

Black finish. ....\$5,395/pr

DSP5000C. Horizontally oriented center-channel version of above. FR 42 Hz-20 kHz. 26½ x 7¼ x 10½ in. ....\$2,895

#### A500 3-Way Speaker

Sealed design with 6-in woofer, 6-in midrange, and 1¼-in horn-loaded tweeter. FR 45 Hz-20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Rosewood. 7¼ x 35½ x 11½ in. ....\$1,595/pr

### Mirage

#### M-3si Bipolar 3-Way Speaker

Vented bipolar design with 10-in carbon-filled polypropylene woofer, two 5-in carbon-filled injection-molded polypropylene midranges, and two 1-in titanium/cloth hyperbolic-dome tweeters. Gold-plated biwire/biamp terminals. Power handling 300 W rms; crossover points 350 Hz and 2 kHz; FR 30 Hz-33 kHz; sens 87 dB; imp 6 ohms. High-gloss black finish. 53 x 18 x 9 in; 135 lb. ....\$3,300/pr

#### Model 1090i Bipolar 2-Way Speaker

Vented bipolar design with two 6½-in injection-molded woofers and two 1-in vapor-deposited titanium-dome tweeters. 5-way binding posts. Power handling 175 W rms; FR 32 Hz-22 kHz

$\pm 3$  dB; sens 89 dB; imp 6 ohms. High-gloss black finish. 46 x 12 x 10 in; 71 lb. ....\$1,200/pr

Model 590i. As Model 890i. ¼-in tweeters. Power handling 125 W rms; FR 42 Hz-22 kHz  $\pm 3$  dB. 36 x 10 x 8 in; 50 lb. ....\$700/pr

#### BPS-150N Powered Subwoofer

Vented design with two 8-in drivers in bipolar configuration; amp rated at 150 W. Features protection circuitry. Line- and speaker-level inputs and outputs. Level control; adjustable low-pass filter; 0-180° phase control; A/V EQ switch. FR 23-150 Hz. High-gloss black finish. ....\$750

PS-10N. As above, 10-in driver and 100-W amp. FR 28-150 Hz. ....\$350

#### Home Theater Speakers

##### MC-2 2-Way Center-Channel Speaker

Dual-vented design with two 6½-in injection-molded polypropylene woofers and ferrofluid-cooled 1-in vapor-deposited titanium-dome tweeter. Magnetic shielding. Power handling 200 W rms; FR 38 Hz-22 kHz; sens 90 dB SPL/W/m; imp 8 ohms. High-gloss black finish. 9 x 24 x 11 in. ....\$450

MC-4. As MC-3, except with 4½-in woofers, ¼-in titanium-dome tweeter. Power handling 100 W rms; FR 60 Hz-22 kHz; sens 88 dB SPL/W/m. 6 x 9 x 9 in; 17 lb. ....\$200

##### MBS-2 2-Way Satellite/Surround Speaker

3rd-order sealed, bipolar design with two 5½-in injection-molded polypropylene woofers and two ferrofluid-cooled 1-in vapor-deposited titanium-dome tweeters. Compatible with Mirage powered subwoofers. Power handling 175 W rms; FR 60 Hz-20 kHz; sens 88 dB SPL/W/m; imp 6 ohms. High-gloss black or white. 13 x 8 x 5 in. ....\$300

MBS. As above, except with 4½-in woofers and ½-in tweeters. Magnetic shielding. Power handling 100 W rms; FR 120 Hz-20 kHz; imp 8 ohms. 11 x 7 x 5 in; 7 lb. ....\$350/pr

### Mission

#### M-Time Home Theater System

Home theater system built into an enclosure/TV platform housing. Features powered subwoofer with two 6-in drivers and adjustable 50-150-Hz crossover; powered center-channel speaker with two 4½-in woofers and 1-in tweeter; A/V pre-amp with Dolby Pro Logic decoder; AM/FM tuner; front/surround-channel amps. Magnetic shielding; component storage behind smoked-glass doors; system remote control and basic RF remote control for second-zone application. Power: 100 W x 3 for front (including integral center speaker); 40 W x 2 for surround or remote-area speakers (not included); 60 W x 2 for integral subwoofers. Dark gray with black-knit grilles. 28 x 19 x 16 in; 85 lb. ....\$3,995

#### Mission Freedom 754 3-Way Speaker

Infinite-baffle design with 8-in polypropylene woofer, 6½-in Aerogel membrane midrange, and ferrofluid-cooled 1-in silk-dome tweeter. MDF enclosure. Gold-plated 5-way biwire/biamp binding posts. Crossover points 110 Hz and 3 kHz; FR 55 Hz-20,000  $\pm 1.5$  dB; sens 90 dB SPL/W/m. Rosewood, primavera wood, or black ash finish. 42½ x 8½ x 12½ in. ....\$3,000/pr

#### Freedom 751 2-Way Bookshelf Speaker

Reflex-loaded design with 5¼-in polypropylene woofer and ferrofluid-cooled 1-in silk-dome tweeter. IDG (Inverted Driver Geometry); injection-molded membrane; MDF enclosure. Gold-plated 5-way biwire/biamp binding posts.



# "THIS SYSTEM EMBARRASSES MANY HOME THEATER SPEAKER COMBOS COSTING SEVERAL TIMES ITS PRICE"

Crossover point 3.2 kHz; FR 70 Hz-20 kHz  $\pm 2$  dB; sens 89 dB SPL/W/m. Available in rosewood, primavera wood, or black-ash finish. 13 x 7 x 11 in. ....\$800/pr

**Mission Freedom 75C 2-Way Center Speaker**  
Reflex-loaded design with two 5/4-in mineral-loaded polypropylene woofers and 1 1/4-in tweeter, MDF enclosure. Gold 5-way binding posts. Magnetic shielding. Crossover point 1.9 kHz; FR 70 Hz-20 kHz  $\pm 1.5$  dB; sens 91 dB SPL/W/m. Rosewood, primavera wood, or black ash finish. 6 1/2 x 20 1/2 x 8 in. ....\$600

**Model 731 2-Way Bookshelf Speaker**  
Reflex-loaded design with 5/4-in treated paper-cone woofers and ferrofluid-cooled 1 1/4-in composite-dome tweeter. Injection-molded Mica-loaded polypropylene baffles; IDG (Inverted Driver Geometry); high-density particleboard-wrap enclosure; polyester-fiber damping. 5-way binding posts. Crossover point 3.1 kHz; FR 75 Hz-20 kHz  $\pm 2.5$  dB; sens 89 dB; imp 8 ohms. Black-ash finish. 12 1/2 x 7 x 8 in. ....\$249/pr

## MONITOR AUDIO

**Model 702PMC 2-Way Speaker**  
Rear port, bass-reflex design with 6 1/4-in ceram-coat woofer and 1-in gold-anodized dome tweeter, MDF cabinet. FR 33 Hz-30 kHz  $\pm 3$  dB; sens 89 dB; imp 8 ohms. Black oak or rose mahogany finish. 8 x 16 x 9 1/2 in; 40 lb. ....\$1,499/pr

**MA303 2-Way Speaker**  
Two 5 1/4-in polypropylene woofers and 3/4-in gold-anodized dome tweeter. Biwire/biamp terminals. Magnetic shielding. Power handling 200 W max; imp 6 ohms. Black textured finish. ....\$999/pr

**MA301 2-Way Bookshelf Speaker**  
5 1/4-in polypropylene woofer and 3/4-in gold-anodized dome tweeter. Features MDF cabinet, Biwire/biamp terminals. Magnetic shielding. Power handling 100 W max; imp ohms. Black textured finish. ....\$499/pr

**CC300 2-Way Center-Channel Speaker**  
Front port, bass-reflex design with two 5 1/4-in polypropylene woofers and 3/4-in gold-anodized dome tweeter. Features MDF cabinet. Power handling 200 W max; FR 40 Hz-24 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 6 ohms. Black textured finish. 19 1/2 x 6 1/2 x 8 in; 16 lb. ....\$449/pr

## MORDAUNT-SHORT

**T2000 Powered Subwoofer**  
Two direct-radiating woofers with high-power 1-in voice coils; 100-W amp. Includes 5-way binding posts; RCA inputs and outputs. Power handling 100 W; FR 20-250 Hz. Black ash finish. 9 1/2 x 24 1/2 x 18 1/2 in; 40 lb. ....\$999

**MS10 2-Way Bookshelf Speaker**  
8-in woofer and 1-in aluminum dome tweeter. Features polypropylene-capacitor filter; particle-board enclosure; injection-molded mica-loaded-resin front and rear baffles. Gold-plated 5-way biwire/biamp binding posts. Power handling 100 W rms; FR 50 Hz-20 kHz; sens 90 dB; imp 8 ohms. Black ash or rosewood finish. 9 1/2 x 16 1/2 x 11 in. ....\$499/pr

**MS10A** As above, 5 1/4-in woofer. Not biwire-capable. Power handling 60 W rms; FR 60 Hz-20 kHz; sens 88 dB. 7 1/2 x 12 x 8 1/2 in. ....\$299/pr

**T1000 3-Way Center-Channel Speaker**  
Two 4 1/2-in woofers with high-power 1-in voice



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- 7** Product of the Year Awards in the past year
- 16** Critic's Choice Awards in the past year
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SHMMA CC-300, ADP-150, PS-1000\* \$1,996\*

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coils, 4½-in. point-source driver with 1-in. aluminum-dome tweeter. Features cabinet with low mechanical Q. Magnetic shielding. Power handling 200 W; FR 80 Hz-20 kHz; sens 92 dB; imp 6 ohms. Cosmos gray finish. 17 x 6¼ x 8½ in.; 15 lb. ....\$449

## MTX

### PS15 Powered Subwoofer

Acoustic-suspension design with 15-in. down-firing driver; amp rated at 200 W. Speaker- and line-level inputs; 6-dB/oct high-pass speaker-level output; 12-dB/oct line-level output. Features 24-dB/oct low-pass slope. Magnetic shielding; Dynamic Excursion and EQ controls; auto on; remote control. Crossover point variable from 50-150 Hz. 17 x 17¼ x 19½ in. ....\$399

### PS12 Powered Subwoofer

Bass-reflex design with 12-in. down-firing driver; amp rated at 100 W. Speaker- and line-level inputs; 6-dB/oct high-pass outputs. Features 12-dB/oct crossover slope. Magnetic shielding; electronic EQ controls; auto on; remote control. Crossover point continuously variable from 40-150 Hz. 16 x 16½ x 18 in. ....\$499

### Model 820 2-Way In-Wall Speaker

8-in. polypropylene woofer and 1-in. soft-dome tweeter. Power handling 50 W rms; FR 40 Hz-22 kHz; sens 90 dB SPL/W/m; imp 8 ohms. 10 x 14 x 3½ in. ....\$300/pr

### AAL525SB 2-Way Center-Channel Speaker

Two 5¼-in. woofers, ½-in. polycarbonate-dome tweeter. Magnetic shielding. Power handling 50 W rms; FR 100 Hz-20 kHz; imp 8 ohms. 16 x 7½ x 7½ in. ....\$150/pr

### Model 600 2-Way In-Wall Speaker

Coaxial 6½-in. polypropylene woofer and polycarbonate-dome tweeter. Power handling 35 W rms; FR 63 Hz-20 kHz; sens 88 dB SPL/W/m; imp 8 ohms. 8¼ x 8¼ x 2¼ in. ....\$150/pr

### MP42B/MP42W 2-Way Speaker

Two 4-in. polypropylene woofers and ½-in. balanced-dome tweeter. Weather-resistant design. Magnetic shielding. Includes wall mounting bracket. Power handling 50 W rms; FR 110 Hz-20 kHz; imp 8 ohms. 4¼ x 12½ x 5 in. ....\$89

## NAIM

### Credo 2-Way Speaker

8-in. woofer, ¾-in. dome tweeter. Two-box design for driver decoupling. Power handling 90 W; FR 35 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/m; imp 6 ohms. Rosewood finish; other finishes optional. 10½ x 34½ x 9½ in. ....\$2,500/pr

**Intro.** As above, power handling 75 W. Simulated black-walnut grain finish. ....\$300/pr

## N-E-A-R

### Near 10M II 2-Way Bookshelf Speaker

Ported design with 5¼-in. metal-alloy-cone woofer and 1½-in. titanium-cone tweeter. Proprietary magnetic-liquid driver suspensions. Power handling 100 W max; crossover point 2.1 kHz; FR 48 Hz-22 kHz ±2 dB; sens 88 dB SPL/W/m; imp 4 ohms. Walnut finish. 10-yr limited warranty. 7 x 11 x 9 in.; 14 lb. ....\$599/pr

### AEL-1.2A 2-Way Outdoor Speaker

5¼-in. metal-cone woofer with coaxially mounted polycarbon tweeter. Power handling

100 W max; FR 70 Hz-22 kHz; sens 89 dB SPL/W/m; imp 4 ohms. 5-yr warranty. 7¼ x 7¼ x 7 in.; 8 lb. ....\$390/pr

**AEL-1.1A.** As above, 5½-in. full-range driver only. FR 70 Hz-13 kHz; sens 88 dB. ....\$350/pr

### Home Theater Speakers

The following feature metal-alloy driver diaphragms, proprietary magnetic-liquid driver suspensions, and a 10-year warranty.

### MAST-HT 2-Way Speaker

Two 5¼-in. metal-alloy-cone woofers, 1½-in. titanium-cone tweeter. Power handling 150 W max; crossover at 3 kHz; FR 80 Hz-22 kHz; sens 91 dB SPL/W/m; imp 4 ohms. Black gloss finish. 7 x 48 x 7½ in.; 53 lb. ....\$1,249/pr

### Spinnaak 10MBD 2-Way Surround Speaker

Sealed, switchable dipole/bipole design with two 5¼-in. metal-alloy-cone woofers and two 1½-in. titanium-cone tweeters. Power handling 150 W max; crossover at 2.1 kHz; FR 60 Hz-22 kHz ±2 dB; sens 88 dB SPL/W/m; imp 8 ohms. Black-ash finish. 7 x 11 x 9 in.; 21 lb. ....\$749/pr

### Model 20MV 2-Way Center Speaker

Two 5¼-in. metal-alloy-cone woofers and 1½-in. titanium-cone tweeter. Magnetic shielding. Power handling 150 W max; crossover point 3 kHz; FR 42 Hz-22 kHz ±2 dB; sens 88 dB SPL/W/m; imp 4 ohms. Black ash laminate finish. 22 x 7 x 10 in.; 36 lb. ....\$599

## NET

### VT-2.3 2-Way Speaker

Vented design with side-firing 10-in. polypropylene woofer, two 5¼-in. polypropylene midranges and ferrofluid-cooled 1-in. soft-dome tweeter. Magnetic shielding on top section. Power handling 250 W max; FR 25 Hz-21 kHz ±3 dB; sens 88 dB; imp 6 ohms. High-gloss black laminate finish. 7¼ x 48 x 18 in.; 75 lb. ....\$1,750/pr

### Model 2.5i 3-Way Speaker

Vented design; 8-in. woofer; 6½-in. polypropylene midrange; ferrofluid-cooled 1-in. aluminum-dome tweeter. Power handling 200 W max; FR 29 Hz-25 kHz ±3 dB; sens 86 dB; imp 6 ohms. High-gloss black laminate finish; other finishes available. 7 x 38 x 15½ in.; 53 lb. ....\$1,300/pr

### VT 1.2 3-Way Speaker

Vented design with side-firing 8-in. subwoofer, two 4½-in. midranges, and ferrofluid-cooled 1-in. soft-dome tweeter. Magnetic shielding on top section. Power handling 200 W max; FR 33 Hz-21 kHz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. High-gloss black laminate finish. 5½ x 38 x 15½ in.; 42 lb. ....\$1,100/pr

### Model 1.5 2-Way Speaker

Acoustic-suspension design with 6½-in. polypropylene woofer and ferrofluid-cooled 1-in. aluminum-dome tweeter. Matching stands optional. Power handling 150 W max; FR 53 Hz-25 kHz ±3 dB; sens 85 dB SPL/W/m; imp 8 ohms. High-gloss black laminate; other finishes available. 7 x 16½ x 10½ in.; 16 lb. ....\$600/pr

### SuperOne 2-Way Speaker

Acoustic-suspension design; 6½-in. woofer; ferrofluid-cooled 1-in. soft-dome tweeter. Magnetic shielding. Matching stands and mounting brackets optional. Power handling 150 W max; FR 57 Hz-25 kHz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. High-gloss black or white laminate finish. 7¼ x 11½ x 8½ in.; 10 lb. ....\$175

### SuperZero 2-Way Speaker

Acoustic-suspension design with 4½-in. woofer and ferrofluid-cooled 1-in. soft-dome tweeter. Magnetic shielding. Power handling 100 W max; FR 85 Hz-25 kHz ±3 dB; sens 86 dB SPL/W/m; imp 8 ohms. High-gloss black or white laminate or oak veneer finish. 5½ x 9 x 5 in.; 6 lb. ....\$120

## NILES

### SW-800 In-Wall Powered Subwoofer

8-in. mica-filled polypropylene driver; outboard amp rated at 100 W. Features molded ABS baffle with structural reinforcement; weather-resistant design. Includes color and texture matching frame and matching in-wall enclosure. FR 35-150 kHz ±3 dB; sens 88 dB SPL/W/m; imp 8 ohms. Mounting depth 3¼ in. ....\$1,000

### HD-525 2-Way In-Wall Speaker

5¼-in. mica-filled polypropylene woofer, fluid-cooled 1-in. polycarbonate tweeter. Features construction-debris screen; molded ABS baffle with structural reinforcement; weather-resistant design; stainless-steel hardware. Power handling 100 W max; FR 55 Hz-21 kHz ±3 dB; sens 88 dB SPL/W/m; imp 6 ohms. Mounting depth 2½ in. ....\$300/pr

### HD-800.

As above, 8-in. woofer. Power handling 150 W max; FR 35 Hz-21 kHz ±3 dB. Mounting depth 3¼ in. ....\$480/pr

### MP-525 2-Way In-Wall Speaker

5¼-in. talc-filled polypropylene woofer, ¾-in. polycarbonate tweeter. Features construction-debris screens; molded ABS baffle with structural reinforcement. Upgradable to HD-525. Power handling 60 W max; FR 65 Hz-20 kHz ±3 dB; sens 89 dB SPL/W/m; imp 8 ohms. Mounting depth 2½ in. ....\$200/pr

### OS-1 Outdoor Speaker

5-in. mica-filled polypropylene driver. Features weatherproofing; all stainless-steel or brass hardware; glass and mineral-filled-polypropylene cabinet. Inverted gold-plated 5-way binding posts. Power handling 75 W max; FR 110 Hz-12 kHz ±5 dB; sens 89 dB SPL/W/m; imp 4 ohms. 7 x 9¼ x 6½ in. ....\$200/pr

## NSM LOUDSPEAKERS

### Segue 3-Way Speaker

Two 4½-in. poly woofer and 1-in. soft-dome tweeter. Features magnetic shielding; 6-dB/oct crossover. FR 55 Hz-20 kHz ±4 dB; sens 90 dB SPL/W/m; imp 8 ohms. Black finish. 5½ x 10 x 6 in.; 28 lb. ....\$1,195/pr

### Model 15EXP Subwoofer

10-in. driver; 12-dB/oct crossover. FR 25-150 Hz ±3 dB; sens 90 dB SPL/W/m; imp 8 ohms. Satin black finish. 18 x 12 x 14 in.; 45 lb. ....\$695

### Model 5 2-Way Speaker

4½-in. poly woofer and 1-in. soft-dome tweeter. Designed for wall or ceiling mounting. Magnetic shielding; 6-dB/oct crossover. FR 65 Hz-20 kHz ±4 dB; sens 87 dB SPL/W/m; imp 8 ohms. White finish. 5½ x 10 x 6 in.; 7 lb. ....\$395/pr

## ONM ACOUSTIC

### Walsh 300 MK2 Speaker

27 position controls to match listening room. Power handling 300 W; FR 20 Hz-20 kHz; sens 87 dB; imp 6 ohms. Oak, walnut, or black wood-veneer finish. 18 x 49 x 14 in. ....\$3,995/pr

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*- Julian Hirsch, Stereo Review*

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*- Kenneth Duke, Stereophile Sound*



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**Walsh 200 MK2 Speaker**

Controlled dispersion from 360° for bass to 180° for treble. Power handling 220 W; FR 25 Hz-20 kHz; imp 6 ohms. Oak, walnut, or black wood-veneer cabinet. 16 x 43 x 12 in. \$2,995/pr

**Walsh 100 MK2 Speaker**

Power handling 140 W; FR 29 Hz-12 kHz; imp 6 ohms. Oak, walnut, or black wood-veneer finish. 14 x 39 x 10 in. \$1,395/pr

**Ohm G3 Omni Speaker**

Power handling 100 W; FR 29 Hz-12 kHz; sens 87 dB; imp 6 ohms. Black or walnut-veneer finish. 13 x 35 x 11 in. \$1,295/pr

**ONKYO****System 1 THX Home Theater System**

7-piece speaker system. Features THX certification; three front speakers; two wall-mountable dipole surrounds; dual-enclosure powered/passive subwoofer. Gray finish. \$3,000

**OPTIMUS BY RADIO SHACK****PRO-SW-10P Powered Subwoofer**

Ported design with 10-in driver; 120 W rms into 4 ohms. Features motion sensing to correct deviations from signal; high-pass filter variable from 25-200 Hz. Line- and speaker-level inputs. Auto turn-on. FR 25-250 Hz. 13 1/4 x 13 1/4 x 15 1/2 in. \$400

**STS 1500 3-Way Speaker**

Bass-reflex design with 15-in woofer, 6 1/2-in midrange, and 4 x 10-in piezo horn tweeter. Power handling 150 W rms, 300 W max; FR 22 Hz-20 kHz. 36 x 18 x 12 in. \$300

**AMX 20 Powered Wireless Speaker System**

Two 2-way bass-reflex speakers, each with built-in 10-W amp and 900 MHz RF receiver, and transmitter with 150-ft range that plugs into stereo system's line-out or 1/4-in or 1/8-in head-phone jack. Each speaker: on/off switch; fine-tuning, volume, and bass controls. Includes connecting cable and AC adapters. FR 20 Hz-12 kHz. 8 1/2 in high. \$250

**PRO LX10 2-Way Dipole Speaker**

Ported, narrow-cabinet design with two polypropylene 7-in woofers, top-mounted dipole tweeter designed by Linnaeus. Gold-plated terminals. Power handling 80 W rms, 160 W max; FR 50 Hz-25 kHz. Removable grilles on top and front. 33 1/2 x 9 1/4 x 11 1/2 in. \$250

**PRO-SWS-502 Subwoofer/Satellite System**

Bass-reflex subwoofer with downward-firing 10-in driver and 2 satellites, each with 3 1/2-in woofer and liquid-cooled 1/2-in soft-dome tweeter. Features dual-cube swiveling tweeter enclosures. Power handling 140 W. \$250

**PARADIM****Model 115MK3 3-Way Speaker**

Two 8-in polypropylene woofers, 6 1/2-in polypropylene midrange, and 1-in treated-textile dome tweeter. Features 12- and 18-dB/oct crossovers. Biwire/biamp terminals. Power handling 250 W; FR 28 Hz-20 kHz  $\pm 2$  dB; sens 92 dB SPL/W/m. Oak or black oak finish. 11 1/4 x 4 3/4 x 15 1/2 in; 68 lb. \$1,049/pr

**PS-1200 Powered Subwoofer**

12-in woofer; amp rated at 130 W. Includes

line- and speaker-level inputs. Variable low pass crossover from 50-150 Hz; variable phase; auto on/off. FR 24-150 Hz  $\pm 2$  dB. 17 x 19 x 20 in; 70 lb. \$619

**PS-1000.** As above, 10-in woofer. FR 25-150 Hz  $\pm 2$  dB. 17 x 16 1/4 x 19 in; 58 lb. \$519

**ADP-150 2-Way Surround Speaker**

Two 5 1/2-in woofers and two 3/4-in polyamide dome tweeters. Features 12-dB/oct crossover. Power handling 100 W; FR 65 Hz-20 kHz  $\pm 2$  dB; sens 89 dB SPL/W/m. White or black oak finish. 8 3/4 x 10 1/2 x 6 1/2 in; 12 lb. \$429/pr

**Phantom 2-Way Speaker**

8-in polypropylene woofer with die-cast chassis and 3/4-in treated-textile dome tweeter; 12-dB/oct crossover. Power handling 150 W; FR 40 Hz-20 kHz  $\pm 2$  dB; sens 90 dB SPL/W/m. 9 3/4 x 18 1/4 x 11 1/2 in; 22 lb. \$309/pr

**CC-300 3-Way Center-Channel Speaker**

Two 6 1/2-in woofers and 1-in treated-textile dome tweeter; 18-dB/oct crossover. Power handling 175 W; FR 38 Hz-20 kHz  $\pm 2$  dB; sens 92 dB. Black oak. 22 x 7 1/2 x 15 in; 25 lb. \$299

**PARADIM REFERENCE****Eclipse/BP 2-Way Bipolar Speaker**

Bipolar design with two 8-in mica-loaded polymer woofers and two 1-in aluminum-dome tweeters; Features 18-dB/oct crossover. Biwire/biamp terminals. Power handling 300 W; FR 18 Hz-22 kHz  $\pm 2$  dB; sens 90 dB SPL/W/m. Available in a variety of finishes. 9 3/4 x 50 1/4 x 17 in; 95 lb. \$1,900/pr

**Servo-15 Powered Subwoofer**

15-in Kevlar-fiber composite-cone driver in an aluminum chassis with 2-in double-layer voice coil and accelerometer; 400-W rms outboard amp. Features hybrid-output servo controller amp. Low-level input. Auto on/off. FR 14-80 Hz  $\pm 2$  dB. 18 x 20 x 21 1/4 in; 78 lb. \$1,500

**ADP-450 2-Way Surround Speaker**

Reverberant soundfield speaker with two 6 1/2-in mica-loaded polymer woofers and two 1-in aluminum-dome tweeters. Features 18 dB/oct crossover. Biwire/biamp terminals. Power handling 175 W; FR 50 Hz-22 kHz; sens 90 dB SPL/W/m. Black graphite finish. 11 1/2 x 14 x 9 in; 56 lb. \$900/pr

**CC-450 2-Way Center-Channel Speaker**

Two 6 1/2-in mica-loaded polymer woofers and 1-in aluminum-dome tweeter. Features 24-dB/oct crossover. Biwire/biamp terminals. Power handling 175 W; FR 45 Hz-22 kHz  $\pm 2$  dB; sens 90 dB SPL/W/m. Black graphite finish. 8 1/4 x 21 1/4 x 11 1/2 in; 28 lb. \$500

**LCR-450 2-Way Speaker**

Two 6 1/2-in mica-loaded polymer woofers and 1-in aluminum-dome tweeter. Features die-cast woofer and tweeter chassis; phase-coherent crossovers; MDF enclosure with bracing; 24 dB/oct crossover. Biwire/biamp terminals. Power handling 200 W; FR 45 Hz-22 kHz  $\pm 2$  dB; sensitivity 90 dB SPL/W/m. 8 x 21 x 11 1/2 in; 25 lb. Available in cherry, black gloss, and black ash laminate. \$450

**PARAMOUNT PICTURES****Cinema Home Theater System**

Six-speaker system. Features four satellites, each with 4 1/2-in woofer and 1/2-in dome tweeter;

center speaker with 4 1/2-in woofer and 1/2-in dome tweeter; passive subwoofer with 8-in dual-coil driver. FR 40 Hz-20 kHz. Black woodgrain vinyl finish. Satellite 4 1/2 x 8 3/4 x 6 1/2 in. Center 6 1/2 x 12 x 6 in. Subwoofer 10 x 12 x 18 1/2 in. \$499

**Studio Effects Subwoofer/Satellite System**

Two MM4.2 satellites, each with 4 1/2-in woofer and 1/2-in dome tweeter; SW80 passive subwoofer with 8-in dual-coil driver. Satellites magnetically shielded. Satellite 4 1/2 x 8 3/4 x 6 1/2 in. Subwoofer 12 x 10 x 18 1/2 in. \$299

**PARASOUND****CS/T-280A 2-Way In-Wall Speaker**

8-in woofer, 1-in titanium-dome tweeter. Ferrofluid damping; 9-element 12-dB/oct crossover. Three-position tweeter-level control; baffle hole for infrared eye. Power handling 100 W; crossover point 2.4 kHz; FR 36 Hz-22 kHz  $\pm 3$  dB; sens 89 dB; imp 8 ohms. \$485/pr

**CS/T-265A 2-Way In-Wall Speaker**

6 1/2-in woofer, 1-in titanium-dome tweeter. Designed for easy installation. Ferrofluid tweeter damping; 7 element 12-dB/oct crossover. Three position tweeter-level control; baffle hole for infrared eye. Power handling 75 W rms; crossover point 2.6 kHz; FR 42 Hz-22 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. \$365/pr

**Nomad Five 2-Way Outdoor Speaker**

5 1/4-in woofer, 2-in cone tweeter. Features 12-dB/oct crossover. Power handling 70 W rms; crossover point 3.3 kHz; FR 55 Hz-20 kHz  $\pm 4$  dB; sens 88 dB SPL/W/m; imp 8 ohms. \$280/pr

**Nomad Four 2-Way Outdoor Speaker**

4-in woofer, 1-in soft-dome tweeter. Features stainless-steel grilles and terminals. 12-dB/oct crossover; Power handling 60 W rms; crossover point 2.6 kHz; FR 65 Hz-20 kHz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 8 ohms. Black or white finish. \$165/pr

**Nomad Three 2-Way Outdoor Speaker**

4-in woofer, 1-in cone tweeter. Features stainless-steel grilles and terminals; 6-dB/oct crossover. Power handling 40 W rms; crossover point 3 kHz; FR 75 Hz-18 kHz  $\pm 4$  dB; sens 86 dB SPL/W/m; imp 8 ohms. Black or white finish. \$120/pr

**PHASE TECHNOLOGY**

The following feature a 5-year warranty.

**PC-10.5 3-Way Speaker**

10-in solid-piston woofer, 5 1/4-in Kevlar-laminated solid piston midrange, and ferrofluid-cooled 1-in soft-dome tweeter. Features UniCell acoustic treatment. Power handling 50 W min; FR 25 Hz-20 kHz; sens 89 dB; imp 4 ohms. Black oak or dark oak wood veneer finish. 13 x 44 x 13 1/2 in. \$2,200/pr

**Octave 1.0 Powered Subwoofer**

15-in mineral-filled polypropylene-cone driver; amp rated at 240 W. Servo amp; 24-dB/oct selectable active crossover; soft-clipping circuits. High- and low-level inputs; low-level outputs. Level control; phase switch; auto turn-on. Solid cherry or dark oak. 18 x 21 x 20 in. \$999

**CI-100 3-Way In-Wall Speaker**

6 1/2-in solid-piston woofer with rubber surround, 6 1/2-in Kevlar-laminated solid-piston

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At Stereo Review's November 1996 Issue.

## Introducing JBL's Simply Cinema™ Speakers.

It came as no surprise to us when *Stereo Review* gave such enthusiastic praise in their November, 1996 issue on our new, top-of-the-line Simply Cinema™ speaker system. After all, for over 50 years, JBL has been a leader in sound reproduction for home and theater. In fact, today, JBL is found in over 80% of the world's THX theaters.

It's that kind of world-renowned acoustical engineering that enabled JBL to produce superb, high quality sound in a system that fits practically anywhere.

JBL's SCS 120 speaker system comes with five 13 1/2" tall voice-matched satellite speakers. Combined with the 150-watt

rafter-shaking powered subwoofer, you'll be amazed at the stunning performance for movies and TV, as well as the extraordinary quality of stereo music listening.

Which is what may have prompted *Stereo Review* to further comment, "JBL satellites also surpassed my expectations, producing a smooth and surprisingly clear midrange."

With a review like this, the next step is to hear for yourself what *Stereo Review* is raving about.

You just might walk away thinking JBL should stand for Just Better Listening. Not to mention walking away with our Simply Cinema™ speaker system.



The New SCS 120

**JBL** simply Cinema™

woofer/midrange with rubber surround, and 1-in variable axis soft-dome tweeter with ferrofluid cooling. Features Unicell acoustic treatment. Power handling 120 W; FR 38 Hz-22 kHz; imp 8 ohms. \$580/pr

**Octave Power 12 Powered Subwoofer**  
12-in felted-stock cone driver; amp rated at 125 W. Features servo amp; 18-dB/oct variable crossover; 6-dB/oct high-pass speaker outputs; Line-level inputs; speaker-level inputs. Phase switch; auto turn-on. Solid cherry or dark oak top. 19 x 16 1/2 x 17 1/2 in. \$600

**Model 7T 2-Way Speaker**  
Low-diffraction design with 8-in polypropylene woofer and ferrofluid-cooled 1-in soft-dome tweeter. Power handling 120 W; FR 40 Hz-20 kHz; sens 90 dB; imp 8 ohms. Black cloth covering with solid dark oak or cherry top and base. 10 x 36 1/2 x 14 1/2 in. \$598/pr

**PC-3.3-Way Speaker**  
Two 6 1/2-in RPF split-piston woofers with rubber surround, ferrofluid-cooled 1-in soft-dome midrange, variable-axis ferrofluid-cooled 1-in soft-dome tweeter. Features Unicell acoustic treatment. Magnetic shielding. Power handling 15 W min; FR 35 Hz-22 kHz; sens 93 dB; imp 6 ohms. Dark oak or black oak wood veneer finish. 22 x 8 1/4 x 12 in. \$300

**DST 2-Way Surround Speaker**  
5 1/4-in polypropylene woofer with rubber surround and two ferrofluid-cooled 3/4-in dome tweeters. Power handling 75 W; FR 80 Hz-20 kHz; sens 90 dB; imp 8 ohms. Textured black or white with matching grille cloth. 9 1/2 x 10 x 4 in. \$250/pr

## PINNACLE

**Digital Sub 350 Powered Subwoofer**  
Compound compression design with two 12-in subwoofers with 2-in voice coils, 40 ounce magnets, rubber surrounds and polypropylene cones; digital-switching amp rated at 350 W rms. Gold-plated binding posts; line level inputs. Crossover point variable from 50-150 Hz; FR 23 (-3 dB) to 150 Hz. 14 x 15 x 15 in \$1,000

**Digital Sub 250 Powered Subwoofer**  
Acoustic-suspension design with 12-in polypropylene cone woofer with 2-in voice coil, 40 ounce magnet and rubber surround; digital-switching amp rated at 250 W rms. Gold-plated binding posts; line level inputs. Crossover point variable from 50-150 Hz; FR 25 (-3 dB) to 150 Hz. 14 x 15 x 15 in. \$795

**Classic Gold Tower 3-Way Speaker**  
8-in fiber cone woofer, 8-in fiber cone subwoofer, and liquid-cooled 1-in gold-dome tweeter. Magnetic shielding. Power handling 150 W rms; crossover point 2.5 kHz; FR 27 Hz-21 kHz; sens 95 dB SPL/W/m; imp 8 ohms. 7-yr warranty. 9 1/2 x 37 1/2 x 13 1/2 in. \$950/pr

**AC-650 2-Way Bookshelf Speaker**  
6 1/2-in fiber-cone woofer and liquid-cooled 3/4-in soft-dome tweeter. Power handling 85 W rms; crossover point 2.5 kHz; FR 40 Hz-21 kHz; sens 91 dB SPL/W/m; imp 8 ohms. 7-yr warranty. 9 1/2 x 16 1/2 x 8 1/2 in. \$349/pr

**Fourteen 2-Way Center-Channel Speaker**  
Widescreen 4-in wide-band drivers and liquid-cooled 1-in soft-dome tweeter. Magnetic shielding. Power handling 300 W max; crossover point 4

kHz; FR 90 Hz-20 kHz; sens 90 dB; imp 8 ohms. Black vinyl. 25 1/2 x 6 x 5 1/2 in. \$300

**AC-400 2-Way Bookshelf Speaker**  
4-in woofer and liquid-cooled 3/4-in dome tweeter. Magnetic shielding. Power handling 50 W rms; crossover point 5.5 kHz; FR 60 Hz-21 kHz; sens 88 dB SPL/W/m; imp 8 ohms. 7 x 9 1/4 x 6 in. \$199/pr

## PIONEER

**S-V505 Home Theater System**  
Six-speaker system. Features five satellites, each with proprietary Linear Power Response (LPR) 5 1/2-in woofer and 1-in tweeter; passive subwoofer with two LPR 5 1/2-in woofers. Magnetic shielding; satellite mounting brackets for wall/stand. Power handling 160 W max sat and sub; crossover 5 kHz sat, 100 Hz sub; FR 55 Hz-35 kHz sat, 30-200 Hz sub; sens 84 dB SPL/W/m sat and sub. Black cabinet. Satellite: 5 1/2 x 9 1/4 x 6 1/2 in; 6 lb; Subwoofer: 8 1/2 x 21 1/2 x 16 1/2 in; 23 lb. \$950

**CS-H505V Home Theater System**  
Five-speaker system. Features two main speakers, each with 12-in woofer, 4 1/4-in midrange and 2 1/2-in tweeter; center speaker with two 6-in woofers and 2 1/2-in tweeter; 2 surround speakers, each with 4-in full-range driver. Magnetic shielding for front speakers and center channel speaker. Power handling 120 W max front, 150 W max center, 75 W max surround; FR 30 Hz-20 kHz front; sens 87 dB front, 89 dB center and surround; imp 8 ohm front. \$510

## PMC

**TB1 2-Way Speaker**  
Acoustic-suspension design with 7-in magnesium-alloy woofer and ferrofluid-cooled 1-in aluminum-alloy phase-shielded tweeter. Features nonresonant double-veneered cabinet. Power handling 150 W; crossover point 3 kHz; FR 40 Hz-25 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Black ash or walnut. 7 1/4 x 21 1/2 x 10 1/4 in; 19 lb. \$1,025/pr

## POLK AUDIO

**Signature Reference Theater Home Theater System**  
Seven-speaker system. Two main satellite speakers, two powered subwoofers, center speaker, two rear surround speakers, and control center. Left/right satellites with eight 5 1/4-in drivers and 1-in tweeter; magnetic shielding. FR 65 Hz-26 kHz; imp 4 ohms. Center speaker with four 5 1/4-in drivers and 1-in tweeter; magnetically shielded. FR 65 Hz-26 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Powered sub in ported cabinet with two 10-in woofers; 300 W amp; magnetically shielded. FR 16-90 Hz (variable). Two LSi/dipole/bipole rear surround speakers, each with two 4 1/4-in woofers and two 1-inch tweeter. Composite-polymer drivers and triaminate-dome tweeters used throughout. FR 60 Hz-26 kHz; sens 89 dB SPL/W/m. Control center provides crossover, phase and level adjustments for powered subs and SDA imaging enhancement circuitry; remote control. Satellites 12 x 28 x 18 in. Subwoofer 14 x 31 1/2 x 22 1/2 in. Control center 16 1/2 x 2 1/2 x 9 1/2 in. Center speaker 26 1/2 x 17 1/2 x 6 in. \$899

**RM7300 Home Theater System**  
Six-speaker system. Powered subwoofer with 10-in driver and 125-W amplifier; four satel-

lites, each with 3 1/2-in midrange driver and 1/2-in dome tweeter; center speaker with two 3 1/2-in midrange drivers and 1/2-in dome tweeter. Power handling 125 W system; FR 19 Hz-22 kHz system; sens 89 dB SPL/W/m system; imp 8 ohms system. Black or white finish, 61 lb. Subwoofer 18 x 12 1/2 x 20 in. Satellite 7 x 1 1/2 x 5 1/2 in; center 4 1/4 x 1 1/4 x 5 1/2 in. \$1,999

## RM5300 Home Theater System

Six-speaker system. Powered subwoofer with 8-in driver and 65-W amplifier; two satellites, each with 3 1/2-in midrange driver and 1/2-in dome tweeter; center speaker with two 3 1/2-in midrange drivers and 1/2-in dome tweeter; two surround speakers, each with 4-inch driver. Power handling 125 W (front, center), 75 W rear; FR 30 Hz-22 kHz; sens 89 dB; imp 8 ohms. Black or white finish. 57 lb. Satellite 7 x 4 1/4 x 5 1/2; center 4 1/4 x 1 1/4 x 5 1/2; surround 10 1/4 x 6 1/2 x 7; subwoofer 14 1/4 x 10 1/4 x 19 1/4. \$1,099

## RT20 3-Way Speaker/Powered Subwoofer

Built-in powered subwoofer with two 8-in composite-polymer drivers and 100-W amp with line- and speaker-level inputs, line-level outputs, auto on/off, and volume control; 6 1/2-in composite-polymer midrange, 1-in triaminate-dome tweeter. Power handling 300 W; FR 20 Hz-26 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or maple finish. 46 1/2 x 9 1/2 x 15 in; 75 lb. \$1,050

## RM3300 Subwoofer/Satellite System

Powered subwoofer with 8-in driver and 65-W amplifier. Two satellites, each with 3 1/2-in midrange driver and 1/2-in dome tweeter. Power handling 125 W; FR 30 Hz-22 kHz; sens 89 dB; imp 8 ohms. Black or white finish. 40 lb. Satellite 7 x 4 1/4 x 5 1/2; sub 14 1/4 x 10 1/4 x 19 1/4. \$799

## PSW150 Powered Subwoofer

10-in driver. 150-W amp. Switchable phase control; variable crossover-frequency control from 50-150 Hz. Line- and speaker-level inputs; speaker-level outputs; auto on/off. FR 20-150 Hz. Black finish. 18 x 12 1/2 x 20 in; 48 lb. \$649

## RTfx 2-Way Surround Speaker

5 1/4-in composite-polymer woofer; two 1-in dome tweeters. Switchable dipole/bipolar operation. Power handling 100 W; FR 40 Hz-25 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 10 x 8 1/2 x 6 1/2 in; 17 lb. \$449/pr

## CS101 2-Way Center-Channel Speaker

1 x 6 1/2-in woofer and 1/2-in dome tweeter. Magnetic shielding. Power handling 100 W; FR 80 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black finish. 4 1/2 x 19 x 5 in; 7 lb. \$149

## M2 2-Way Speaker

4 1/2-in woofer and 1/2-in dome tweeter. Power handling 100 W; FR 70 Hz-22 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white finish. 10 1/2 x 6 1/2 x 7 in; 4 lb. \$119

## R2 2-Way Bookshelf Speaker

Ported design with 6 1/2-in woofer and 2-in tweeter. Power handling 100 W max; FR 45 Hz-20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. Black finish. 12 lb. \$110

## PROAC

The following are available in a cherry, mahogany, or black-ash finish.

## Studio 150 2-Way Speaker

Two 5-in magnesium-frame drivers, 3/4-in soft-

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**And the box it  
comes in.**



The Faraday ring may look insignificant. But it's this tiny component that gives the A Series its huge dynamic range.

By counteracting rising impedance in the voice coil, it allows more power into the tweeter. And with more power going in, you get more power out.

Even the highest frequencies sing out loud and clear, making the A Series the ideal speakers for the faithful reproduction of today's digital music and film recordings.

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**CELESTION**

CIRCLE NO. 20 ON READER SERVICE CARD

dome tweeter. FR 35 Hz-30 kHz; sens 89 dB SPL/W/m; imp 8 ohms. 7 1/2 x 38 1/2 x 10 in; 50 lb .....\$2,300/pr

#### Studio 100 2-Way Bookshelf Speaker

6 1/2-in woofer, 1-in fabric soft-dome tweeter. FR 40 Hz-30 kHz; sens 88 dB SPL/W/m; imp 8 ohms. 8 x 16 x 10 in; 27 lb .....\$1,400/pr

#### Tablette 50 2-Way Bookshelf Speaker

5-in woofer, 3/4-in soft-dome tweeter. FR 40 Hz-20 kHz; sens 90 dB SPL/W/m; imp 8 ohms. 6 1/2 x 11 x 9 in; 13 lb .....\$975/pr

#### P S B

##### Stratus Gold 3-Way Speaker

Bass-reflex design with 10-in woofer, 6 1/2-in midrange, 1-in aluminum-dome tweeter. Power handling 250 W; crossover points 250 Hz and 2.2 kHz; FR 31-21 kHz  $\pm 3$  dB; sens 90 dB; imp 4 ohms. High-gloss black finish. 13 1/2 x 4 1/2 x 14 1/2 in; 95 lb .....\$2,350/pr

##### PSB-1000 3-Way Speaker

Bass-reflex design with two 6 1/2-in woofers, 1-in dome tweeter. Power handling 150 W; crossovers at 500 Hz, 2.1 kHz; FR 40 Hz-21 kHz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 4 ohms. High-gloss black finish. 9 x 37 1/2 x 13 in; 39 lb .....\$1,199/pr

##### PSB-800 2-Way Speaker

Bass-reflex design with two 8-in woofers, 1-in dome tweeter. Power handling 150 W; crossover at 500 Hz; FR 42 Hz-21 kHz  $\pm 3$  dB; sens 92 dB SPL/W/m; imp 8 ohms. Black or medium-oak finish. 10 x 35 1/2 x 13 1/2 in; 45 lb .....\$799/pr

##### Subsonic II Powered Subwoofer

Tuned-Port design with 12-in woofer; amp rated at 90 W. Adjustable level and roll-off controls; phase switch. FR 28-150 Hz; sens 92 dB. Black oak finish. 16 x 16 1/2 x 16 in; 43 lb .....\$599

##### PSB-200 2-Way Bookshelf Speaker

Bass-reflex design with 6 1/2-in woofer, 3/4-in dome tweeter. Power handling 80 W; crossover point 2.5 kHz; FR 55 Hz-21 kHz  $\pm 3$  dB; sens 89 dB; imp 6 ohms. Black or medium-oak finish. 8 1/2 x 16 x 11 1/2 in; 18 lb .....\$399/pr

##### Ambient 1 2-Way Surround Speaker

Quasi-dipole design with two 4 1/2-in woofers and two 1/2-in dome tweeters. Power handling 75 W; crossover points 150 Hz and 3 kHz; FR 80 Hz-20 kHz; null at 90°; sens 90 dB; imp 8 ohms. Black oak or white finish. 8 3/4 x 8 1/2 x 6 1/2 in; 6 lb .....\$350/pr

##### PSB-200C 2-Way Center-Channel Speaker

Magnetically shielded bass-reflex design with two 5 1/4-in woofers, 1/2-in dome tweeter. Power handling 120 W; crossover point 2.8 kHz; FR 68 Hz-21 kHz  $\pm 3$  dB; sens 92 dB; imp 8 ohms. Black oak finish. 19 1/4 x 6 1/4 x 9 1/4 in .....\$299

#### Q U A D

##### Model ESL-63 Electrostatic Speaker

Full-range dipole electrostatic design with electrostatic driver mounted in open frame. AC powered. FR 32 Hz-22 kHz  $\pm 3$  dB; sens 86 dB SPL/W/m. Oak with black grille cloth. 36 x 26 x 10 in .....\$6,000/pr

##### Model 10L 2-Way Speaker

Infinite-baffle design with 8-in stiffened-fabric woofer, 1 1/4-in soft-dome tweeter; left/right pair matched to within 1 dB. FR 65 Hz-18 kHz  $\pm 3$

dB; sens 84 dB SPL/W/m. Yew wood finish. 13 x 8 x 10 in .....\$1,200/pr

#### R E C O T O N

##### WHIT461 Home Theater System

Subwoofer, center-channel speaker, and two wireless speakers .....\$800  
WHIT460. As above, no center speaker .....\$700

##### W440 Wireless/Powered 2-Way Speaker

Bass-reflex design with 4-in woofer and 2-in tweeter; 10 W rms. Features 150-ft range; ABS enclosure. Bass boost; mono/stereo switches; volume and power switches. Includes 3 AC adaptors .....\$300/pr  
W441. Add-on speaker for above. Includes AC adaptors .....\$239/pr

#### R O C K S O L I D S O U N D S

##### Power Bass Powered Subwoofer

Vented design with 8-in forward-firing woofer; amp rated at 70 W. Features internal MOSFET design; line-level outputs; link output for another subwoofer; magnetic shielding. FR 38-95 Hz  $\pm 3$  dB. Black. 13 x 15 1/2 x 13 1/2 in; 22 lb .....\$400

##### HCM-1 2-Way Bookshelf Speaker

Vented design with 5-in copolymer woofer and fluid-cooled 1-in tweeter. Overload protection; magnetic shielding. Power handling 150 W max; crossover point 3.5 kHz; FR 70 Hz-20 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 6 1/2 x 9 1/2 x 6 in; 5 lb .....\$400/pr

##### Solid Monitor 2-Way Bookshelf Speaker

Vented design with 5-in woofer and fluid-cooled 1-in tweeter. Features overload protection; magnetic shielding. Includes integral stand. Power handling 150 W max; Crossover point 3.5 kHz; FR 75 Hz-20 kHz  $\pm 3$  dB; sens 91 dB; imp 8 ohms. Black or white. 6 1/2 x 9 1/2 x 6 in; 5 lb .....\$300/pr

##### HCM-2 2-Way Bookshelf Speaker

Vented design with 4-in woofer and fluid-cooled 1-in tweeter. Features overload protection; magnetic shielding. Includes wall bracket. Power handling 75 W max; crossover point 3.5 kHz; FR 80 Hz-20 kHz  $\pm 3$  dB; sens 87 dB SPL/W/m; imp 8 ohms. Black or white. 8 x 5 1/2 x 4 1/2 in; 4 lb .....\$200/pr

#### R U A R K

##### Talisman 2-Way Speaker

Bass-reflex design with 6 1/2-in woofer and 1-in dome tweeter. FR 48 Hz-20 kHz  $\pm 3$  dB; imp 8 ohms. Rosewood, burli walnut finish; black knit grille. 9 x 33 x 12 1/2 in; 66 lb .....\$1,700/pr

##### Templar 2-Way Speaker

Infinite-baffle design with 6 1/2-in woofer and 1-in dome tweeter. FR 55 Hz-20 kHz  $\pm 3$  dB; imp 8 ohms. Ebony, oak, rosewood or burli walnut finish; black knit grille. 7 1/2 x 27 1/2 x 10 in; 48 lb .....\$1,100/pr

#### S H A H I N I A N

Rosewood, bird's-eye maple, mahogany, and other exotic wood finishes are available.

##### Obelisk 3-Way Speaker

Rear-mounted passive radiator; 8-in polypropylene curvilinear cone woofer, two 1 1/2-in titanium ultra-light exposed dome midranges, and four W-shaped titanium/polymide dome super-

tweeters. Woofer with 1 1/2-in patented aluminum voice coils and magnesium basket; mids front and back; supertweeters on each facet of pyramidal top; filters at 6 dB/oct woofer, 18 dB midrange, 18 dB supertweeter. Dual binding posts. Includes four twin-wheel casters. FR 28 Hz-22 kHz  $\pm 3$  dB; imp 6 ohms. Oak or walnut finish. 14 1/2 x 29 x 12 1/2 in; 56 lb .....\$2,500/pr

##### Arc 3-Way Speaker

Rear-mounted passive radiator; 8-in polypropylene curvilinear cone woofer, 1 1/2-in titanium exposed dome midrange, and 1-in titanium-neodymium supertweeter. Features woofer with 1 1/2-in patented voice coils and magnesium basket; filters at 6 dB/oct woofer, 18 dB midrange, 18 dB tweeter. Dual binding posts. FR 28 Hz-18 kHz  $\pm 3$  dB; imp 6 ohms. 14 x 27 1/2 x 9 1/2 in; 43 lb .....\$1,850/pr

##### Compass 2-Way Speaker

6 1/2-in cone woofer, 1-in neodymium-titanium tweeter. Multichamber vertical enclosure. Power handling 200 W max; FR 40 Hz-18 kHz; imp 6 ohms. Drivers mounted on diamond-shaped angled baffle. 10 x 10 x 34 in .....\$1,450/pr

#### S N E L L

The following are finished in gloss-black, oak, or walnut wood veneer.

##### Home Music and Cinema 500 THX System

Seven-speaker system. Three LCR500's for front left/right, center-channel; two SUR500 rear surrounds; two SUB500 subwoofers. \$5,593

##### Type B Minor 3-Way Speaker

12-in side-firing woofer, two 5 1/4-in mineral-filled polypropylene-cone midranges, 1-in titanium-dome tweeter, and 3/4-in rear-firing metal-dome tweeter. Power handling 400 W cont; crossover points 275 Hz and 2.7 kHz; FR 28 Hz-23 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 9 ohms .....\$3,699/pr

##### Type C/V 3-Way Speaker

Two 8-in injection-molded woofers, two 5-in injection-molded cone midranges, 1-in titanium-dome tweeter, 1-in rear-firing 5-layer laminated-dome tweeter. Power handling 250 W cont; crossover points 300 Hz and 2.8 kHz; FR 30 Hz-22 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms .....\$2,599/pr

##### Type EIV 2-Way Speaker

Bass-reflex design with 8-in woofer, 1-in rear-firing multiple-level metal-laminate dome tweeter, and ferrofluid-cooled 1-in textile-dome tweeter. Gold-plated biwire/biamp terminals. Power handling 150 W cont; crossover point 2.7 kHz; FR 36 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. 10 1/2 x 39 x 12 1/2 in .....\$1,099/pr

##### Type MC CC-1 2-Way Center Speaker

Two 5-in injection-molded woofers and 1-in textile-dome tweeter. Features magnetic shielding. Power handling 150 W; FR 80 Hz-20 kHz  $\pm 3$  dB; sens 89 dB SPL/W/m; imp 8 ohms. \$499

##### Type K/III 2-Way Bookshelf Speaker

Acoustic-suspension design with 8-in woofer and 1-in treated-textile dome tweeter. Biwire/biamp terminals. Power handling 150 W cont; crossover point 2.7 kHz; FR 70 Hz-20 kHz  $\pm 2$  dB; sens 90 dB SPL/W/m; imp 8 ohms .....\$279

Type AMC A450 2-Way In-Wall Speaker  
6 1/2-in woofer and ferrofluid-cooled 1 1/2-in



dome tweeter. Power handling 125 W; FR 60 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms.....\$279

#### Type M 2-Way Speaker

5-in woofer and 1-in multiple-layer metal-laminated dome tweeter. Power handling 125 W; FR 80 Hz-20 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms.....\$239

### SONANCE

#### DL1200V Powered Subwoofer

12-in front-firing woofer, 15-in downward-facing passive radiator; amp rated at 200 W. Dual-level switching between A/V signals. Compression circuit to eliminate clipping. FR 25-140 Hz  $\pm 3$  dB. 21 x 20 x 20 in.....\$999

DL1000V. As above, 10-in woofer, 12-in passive radiator; amp rated at 125 W. FR 30-140 Hz  $\pm 3$  dB. 17 1/2 x 18 1/2 x 17 1/2 in.....\$799

DL800V. As DL1200 8-in woofer, 10-in passive radiator; amp rated at 90 W. FR 35-140 Hz  $\pm 3$  dB. 17 x 14 x 12 1/2 in.....\$649

#### D6001 3-Way In-Wall Speaker

5-in polypropylene-cone woofer with rubber surround, 2 1/2-in polypropylene-cone midrange, pivoting ferrofluid-cooled 3/4-in cloth-dome tweeter, 4 DIP switches provide various EQ settings. Power handling 100 W max; FR 35 Hz-20 kHz; sens 89 dB; imp 8 ohms. Rectangular frame. Mounting diameter 10 x 16 in. Mounting depth 3 in.....\$899/pr

#### D5501 3-Way In-Wall Speaker

8-in polypropylene-cone woofer with rubber surround, 2 1/2-in polypropylene-cone midrange, pivoting ferrofluid-cooled 3/4-in polycarbonate-dome tweeter. Power handling 100 W max; FR 40 Hz-20 kHz; sens 89 dB; imp 8 ohms. Rectangular frame. Mounting diameter 10 x 16 in. Mounting depth 3 in.....\$699/pr

#### T2000 2-Way In-Wall Speaker

6 1/2-in polypropylene-cone woofer with rubber surround, pivoting ferrofluid-cooled 3/4-in polycarbonate-dome tweeter. Power handling 50 W max; FR 55 Hz-20 kHz; sens 89 dB; imp 8 ohms. Rectangular frame. Mounting diameter 8 1/2 x 12 1/2 in. Mounting depth 3 1/2 in.....\$275/pr

### SONY

#### SS-M7 3-Way Speaker

Sealed design with 8-in mineral-filled polypropylene woofer, 4 1/2-in mineral-filled polypropylene midrange, and ferrofluid-cooled 1-in fabric-dome tweeter. Features slanted, faceted baffle; 1-in MDF walls; midrange subenclosure; computer-optimized 24-dB/oct crossover; separate high- and low-frequency crossover boards; nonparallel cabinet surfaces. Power handling 200 W; crossover points 400 Hz and 4 kHz; FR 47 Hz-20 kHz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 8 ohms. Cherry-wood finish; black available. 15 1/2 x 29 1/2 x 15 1/2 in; 54 lb.....\$1,400/pr

#### SS-M3 2-Way Speaker

Sealed design with 6 1/2-in mineral-filled polypropylene woofer and ferrofluid-cooled 1-in fabric-dome tweeter. Faceted, slanted baffle board; 1-in MDF walls with bracing; computer-optimized 24-dB crossover; nonparallel cabinet surfaces. Speaker stands optional. Power handling 120 W; crossover point 2 kHz; FR 70 Hz-20 kHz  $\pm 3$  dB; sens 85 dB SPL/W/m; imp 8 ohms. Cherry-wood veneer finish; black finish available. 11 1/2 x 18 1/2 x 13 1/2 in; 29 lb.....\$900/pr

#### SA-VA35 Powered Home Theater Speaker System

Two combination subwoofer/front/center speakers, each with 6 1/2-in woofer, 5 1/4-in driver, and two 2-in tweeters; two separate surround speakers, each with 4-in driver. Features 7-channel amplification and Dolby Pro Logic decoder built into left front speaker. Amp rated at 27 W (subwoofer) + 23 x 2 (front woofers) + 22.5 x 2 (front tweeters) + 26 x 2 (center, surround channels), 2 line-level inputs and outputs; center-channel output. Magnetic shielding; Hall and Simulated surround modes; test-tone generator; variable delay time; level-controls; bass and treble controls; switchable bass boost; mute switch; auto turn-on/off with TV; remote control. Each main speaker 7 1/2 x 4 1/2 x 11 in.....\$700

#### SS-AV55 2-Way Speaker

Bass-reflex design with two 6 1/2-in woofers and 1-in dome tweeter. Magnetic shielding. Power handling 130 W; FR 30 Hz-20 kHz; sens 91 dB SPL/W/m; imp 8 ohms. Gray. 8 1/2 x 4 1/2 x 11 in; 32 lb.....\$400/pr

#### SS-AV33 2-Way Bookshelf Speaker

Bass-reflex design with two 6 1/2-in woofers and 1-in dome tweeter. Magnetic shielding. Power handling 120 W; FR 45 Hz-20 kHz; imp 8 ohms. Gray. 8 x 17 x 11 in; 17 lb.....\$300/pr

### SOTA

#### Time Domain Series

The following feature a Kevlar drivers, hand-assembled crossovers, and copper binding posts soldered directly to the crossover. Common specs include power handling 200 W, sensitivity 89 dB SPL/W/m, and impedance 8 ohms. Each is available in a light-, dark-, or black-oak finish.

#### Model 2.3-Way Speaker

8-in woofer, 7-in midrange, 1-in inverted-dome tweeter. Subenclosure for woofer. FR 37 Hz-22 kHz  $\pm 3$  dB. 14 x 40 x 16 in; 75 lb.....\$3,495/pr

#### Panorama 2-Way Bookshelf Speaker

7-in dual-voice-coil woofer, 1-in inverted-dome tweeter, 1 1/4-in-thick wood midrange/tweeter enclosure. Biwire/biamp terminals. FR 58 Hz-22 kHz  $\pm 3$  dB. 12 x 16 1/2 x 12 in.....\$2,495/pr

#### Model 1.2-Way Speaker

Ported design with 7-in dual-voice-coil woofer and 1-in inverted-dome tweeter. Features crossoverless midrange. FR 50 Hz-22 kHz  $\pm 3$  dB. 12 x 32 x 16 in; 55 lb.....\$2,195/pr

### SOUND DYNAMICS

#### THR-BP1 2-Way Surround Speaker

Sealed design with two 5 1/4-in polypropylene woofers and two ferrofluid-cooled 1/2-in polycarbonate flared-dome tweeters. Features bipolar radiation pattern. Includes magnetic shielding. Power handling 125 W; FR 60 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or white. 3 lb.....\$330/pr

#### Cineast-2 2-Way Satellite Speaker

Acoustic-suspension design with 4 1/2-in polypropylene woofer and 1/2-in titanium-polycarbonate tweeter. Power handling 125 W cont; crossover point 2.5 kHz; FR 140 Hz-20 kHz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 6 ohms. 8 x 5 x 5 in; 5 lb.....\$300/pr

#### THC-1 2-Way Center-Channel Speaker

Dual-vented QBS design with two 4 1/2-in poly-

propylene woofers and 1/2-in titanium-dome tweeter. Magnetic shielding. Power handling 100 W; FR 60 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black finish. 6 x 9 x 11 in; 13 lb.....\$200

#### CineSub Subwoofer

Fourth-order vented bandpass design with 6 1/2-in driver. Power handling 125 W rms; crossover at 140 Hz; FR 50-140 Hz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 4 ohms. Black. 7 x 13 x 17 in.....\$220

### SOUND LAB

#### Dynastat Electrostatic Speaker

Hybrid design with 10-in cone woofer and electrostatic tweeter. Features 90° horizontal dispersion. Woofer-level control; brilliance adjustment. Crossover point 250 Hz; FR 27 Hz-22 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. 17 x 72 x 3 in; 78 lb.....\$3,390/pr

#### Quantum Electrostatic Hybrid Speaker

Hybrid design with 8-in cone woofer and electrostatic tweeter. Features 90° horizontal dispersion; woofer-level control; brilliance adjustment. Includes 3-band EQ. Crossover at 250 Hz; FR 38 Hz-22 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. 14 x 53 x 3 in; 53 lb.....\$2,250/pr

### SOUNDWAVE

The following have gold-plated binding posts.

#### VR-1.5 2-Way Speaker

Two 6 1/2-in woofers, liquid-cooled 1-in soft-dome tweeter. Trapezoidal enclosure. Power handling 150 W; crossover point 2 kHz; FR 45 Hz-20 kHz  $\pm 3$  dB; sens 91 dB SPL/W/m; imp 5 ohms. High gloss, black acrylic top. 10 x 35 x 11 in; 37 lb.....\$890/pr

#### Dialog II 2-Way Center-Channel Speaker

8-in woofer with coaxially mounted ferrofluid-cooled 1-in soft-dome tweeter. Features pentagonal enclosure. Magnetic shielding. Power handling 200 W; crossover point 2.5 kHz; FR 59 Hz-20 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 8 ohms. Gloss black acrylic top. 21 x 9 x 11 in; 30 lb.....\$550

#### Metronome 2-Way Bookshelf Speaker

6 1/2-in woofer and ferrofluid-cooled 1-in soft-dome tweeter. Features sloped baffle and trapezoidal enclosure. Power handling 100 W; crossover point 2.5 kHz; FR 65 Hz-20 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 6 ohms. Gloss black acrylic top. 10 x 13 x 10 in; 16 lb.....\$550/pr

### SPEAKERLAB

#### SL-7 4-Way Speaker

Bass-reflex design with 12-in subwoofer, 10-in woofer, 6 1/2-in midrange, and 1-in polydome tweeter. Crossovers 180, 350, and 5 kHz; FR 25 Hz-21 kHz; sens 94 dB; imp 4 ohms. Red oak veneer. 14 x 38 1/2 x 16 in; 82 lb.....\$999/pr Kit version.....\$799/pr

#### SL-C 2-Way Center-Channel Speaker

Two 6-in woofers, fluid-cooled 3/4-in polycarbonate tweeter. Magnetic shielding. Crossover point 2.5 kHz; FR 42 Hz-21 kHz; sens 90 dB SPL/W/m; imp 4 ohms. Red oak veneer. 8 1/2 x 23 1/4 x 10 1/4 in; 25 lb.....\$279 Kit version.....\$239

#### SL-2 2-Way Bookshelf Speaker

5 1/4-in woofer and 3/4-in polydome tweeter.

Crossover point 2.5 kHz; FR 50 Hz-21 kHz; sens 88 dB SPL/W/m; imp 8 ohms. Red oak veneer. 13 x 7 x 8 1/2 in; 12 lb.....\$230/pr  
Kit version.....\$195/pr

## SPECTRUM AUDIO

### Model 2082 2-Way Speaker

Base-reflex design featuring 8-in woofer with coaxially mounted 3/4-in dome tweeter. Tweeter mounted asymmetrically on Neoprene O-rings to decouple it from enclosure; critically aligned phase-coherent crossover; 3/4-in MDF walls with bracing. Power handling 350 W max; crossover point 2.8 kHz; FR 29 Hz-21 kHz  $\pm 3$  dB; sens 90 dB SPL/W/m; imp 8 ohms. Black or desert ash finish. 11 x 36 x 12 in; 55 lb.....\$599/pr

Model 1082d, Bookshelf version of above. Power handling 200 W max; crossover point 3.5 kHz; FR 49 Hz-21 kHz  $\pm 3$  dB; sens 91 dB SPL/W/m. 10 1/2 x 15 1/2 x 9 1/2 in; 19 lb.....\$399/pr

## SUNFIRE

### True Subwoofer Powered Subwoofer

Two 8-in drivers; amp rated at 2,700 W. Line- and speaker-level inputs, crossover point variable from 40-120 Hz; FR 18-120 Hz. 11 x 11 x 11 in; 48 lb.....\$1,250

## TANNOY

### D80 3-Way Speaker

Coupled reflex, dual-enclosure design. Power handling 300 W max; FR 40 Hz-30 kHz; sensitivity 94 dB SPL/W/m; impedance 6 ohms. 36 x 11 x 10 in; 41 lb.....\$1,700/pr

### D70 3-Way Speaker

Sealed design with 8-in woofer and 8-in dual-concentric driver. Power handling 300 W max; FR 45 Hz-30 kHz; sens 93 dB SPL/W/m; imp 6 ohms. 32 x 11 x 10 in; 37 lb.....\$1,400/pr

### D50 2-Way Speaker

8-in dual-concentric driver. Power handling 250 W max; FR 40 Hz-30 kHz; sens 92 dB SPL/W/m; imp 8 ohms. 32 x 11 x 9 in; 32 lb.....\$1,200/pr

### D6C 2-Way Center-Channel Speaker

6 1/2-in driver with concentric 1-in tweeter. Features magnetic shielding to 2 gauss. Power handling 200 W max; FR 62 Hz-30 kHz; sens 91 dB; imp 8 ohms. 11 x 9 1/4 x 8 3/4 in; 20 lb.....\$500

### D58-1CT 2-Way Surround Speaker

5-in woofer and 1-in tweeter. Features wall mounting brackets. Power handling 100 W; FR 100 Hz-20 kHz; sens 91 dB SPL/W/m; imp 8 ohms. 15 x 11 x 14 in; 7 lb.....\$450/pr

## TDL

### Studio 1 M 2-Way Speaker

Transmission-line design with 6 1/2-in black anodized-aluminum woofer and 1-in anodized-aluminum dome tweeter. Features 4th-order, 2-way crossover. Power handling 120 W; crossover point 2 kHz; FR 28 Hz-20 kHz; sens 86 dB SPL/W/m; imp 8 ohms. Black or walnut finish. 9 x 13 x 13 in.....\$2,500/pr

### T-Line 3 2-Way Speaker

Reflex transmission-line design with 6 1/2-in polypropylene cone woofer and 1-in anodized-aluminum dome tweeter. Features second-order 1-way crossover. Biwire capable. Power handling 150 W; FR 30 Hz-20 kHz; imp 8 ohms. Black ash or rosewood finish.....\$2,000/pr

T-Line 2. As above, except power handling 100 W.....\$1,500/pr

## TECHNICS

### SB-TX50 Home THX Speaker System

2 front speakers and center speaker, each with two 5 1/2-in woofers, 2 3/4-in midrange drivers, and 1-in tweeter; 2 powered subwoofers each with 8-in woofer and 10-in passive radiator; 2 surround speakers, each with 5 1/2-in woofer and two dipole-configured 3/4-in full-range drivers. Each subwoofer amp rated at 100 W into 4 ohms. Power handling 250 W front and center, 120 W surround; FR 40 Hz-25 kHz front, center, and surround, 15-400 Hz sub; imp 6 ohms.....\$2,800

### SB-AS60 Powered Subwoofer

Kelton-type design with 6 1/2-in driver; amp rated at 100 W into 8 ohms from 20-200 Hz with 1% THD. Features outer cavity that houses passive radiator, inner cavity for driver. Speaker- and line-level inputs. Phase-reverse switch; overload indicator; volume control. Power handling 200 W; crossover point selectable at 50 and 100 Hz; FR 32-200 Hz; imp 8 ohms. 17 1/2 x 11 1/2 x 13 in; 28 lb.....\$400

## THIEL

The following are covered by a 10-year warranty and feature 6-dB/oct crossover networks. Standard finishes are walnut and black wood; other finishes are available on special order.

### CS6 3-Way Speaker

10-in woofer, 4-in midrange driver with coaxially mounted 1-in dome tweeter. Features aluminum diaphragm drivers, concrete front baffle. FR 28 Hz-18 kHz  $\pm 1.5$  dB; sens 86 dB SPL/W/m; imp 4 ohms. 50 x 13 x 18 1/2 in; 175 lb.....\$7,900/pr

### CS36 3-Way Speaker

10-in woofer, 4 1/2-in midrange, and 1-in metal-dome tweeter. FR 29 Hz-20 kHz  $\pm 1.5$  dB; sens 86 dB SPL/W/m; imp 4 ohms. 48 1/2 x 12 1/2 x 17 in; 107 lb.....\$4,300/pr

### CS1S 2-Way Speaker

6 1/2-in woofer and 1-in metal-dome tweeter. Features magnetic shielding. FR 42 Hz-22 kHz  $\pm 3$  dB; sens 86 dB SPL/W/m; imp 4 ohms. 33 x 8 1/2 x 11 in; 42 lb.....\$2,190/pr

### CS5 2-Way Speaker

6 1/2-in woofer and 1-in metal-dome tweeter. FR 55 Hz-20 kHz  $\pm 3$  dB; sens 87 dB SPL/W/m; imp 4 ohms. 31 x 8 x 11 in; 35 lb.....\$1,450/pr

### SCS2 2-Way Bookshelf Speaker

Coaxial design with 6 1/2-in woofer and 1-in metal-dome tweeter. Magnetic shielding. FR 47 Hz-17 kHz  $\pm 2$  dB; sens 86 dB SPL/W/m; imp 4 ohms. 19 x 7 1/2 x 10 1/2 in; 31 lb.....\$1,990/pr

## TRIAD

### InRoom Platinum Powered Subwoofer

Sealed design with 18-in driver; 500-W amp. Features 12-dB/oct low-pass filter variable from 50-180 Hz; servo control. Independent left, center, right and sub-in inputs. Center-channel recovery circuit; input-level control; 0-180° phase control. FR 18-180 Hz -3 dB. 19 1/2 x 19 1/2 x 18 1/2 in.....\$2,000

### OnWall Gold THX Surround Speaker

Ported dipole design with two 6 1/2-in polypropylene woofers and two 1-in fabric dome tweeters.

Features THX certification. Inwall version available as option. Power handling 100 W min, 300 W max; FR 60 Hz-20 kHz  $\pm 3$  dB; sens 88 dB SPL/W/m; imp 4 ohms. Mounts on wall or ceiling. 13 1/4 x 18 x 5 1/2 in.....\$1,100

### InRoom Gold LCR THX 2-Way Speaker

Sealed design with two 6 1/2-in polypropylene woofers and 1-in silk-dome tweeter. THX certification; tweeter mounted in dispersion-control lens. Magnetic shielding. Power handling 300 W; FR 80 Hz-20 kHz; sens 90 dB SPL/W/m; imp 4 ohms. 8 1/2 x 17 1/2 x 8 in.....\$1,000

InRoom Gold LCR Horizontal. As above, dispersion control lens with lighted aiming device. 22 x 8 1/2 x 8 in.....\$1,100

## VANDERSTEEN

### Model 3A 3-Way Speaker

10-in active aluminum-cone acoustic coupler, 8-in poly woofer, 4 1/2-in polycarbonate midrange, and ferrofluid-cooled 1-in metal-dome tweeter. Power handling 200 W; crossover points 600 Hz and 5 kHz; FR 26 Hz-30 kHz; sens 88 dB SPL/W/m; imp 6 ohms. 16 x 48 x 10 1/4 in; 102 lb.....\$2,795/pr

### Model 1C 2-Way Speaker

Rear slot-loaded design with 8-in poly woofer and 1-in metal-dome tweeter. Power handling 100 W; crossover point 2.8 kHz; FR 38 Hz-20 kHz; sens 90 dB SPL/W/m; imp 6.8 ohms. 12 x 36 x 10 in; 30 lb.....\$715/pr

### VCC-1 2-Way Center-Channel Speaker

Coaxial design with 6 1/2-in poly woofer and 1-in critically damped fabric-dome tweeter. Features 6-dB/oct crossover. Proximity switch to compensate for boundary effects. Power handling 200 W; crossover point 3.5 kHz; FR 150 Hz-21 kHz; sens 86 dB SPL/W/m; imp 8 ohms. 12 1/2 x 9 1/4 x 10 1/8 in; 29 lb.....\$495

## VELODYNE

### F-1800R II Powered Subwoofer

Servo design with 18-in woofer; 600-W amp. Low-pass filter adjustable from 40-120 Hz, 80/100-Hz high-pass filter. Line- and speaker-level input and output. Direct-in and phase control. Remote control. FR 15-120 Hz  $\pm 3$  dB.....\$1,999

### F-1500R II Powered Subwoofer

Servo design with 15-in woofer; 250-W amp. Low-pass filter adjustable from 40-120 Hz, high-pass filter at 85 Hz. Line- and speaker-level input and output. Remote control. FR 20-120 Hz  $\pm 3$  dB.....\$1,699

### F-1200R Powered Subwoofer

Servo design with 12-in driver; 100-W amp. Line- and speaker-level input and output. Low-pass filter adjustable from 40-120 Hz, high-pass filter at 85 Hz. Remote control. FR 20-120 Hz  $\pm 3$  dB.....\$1,199

### VA-1215X Powered Subwoofer

12-in driver and 15-in passive radiator; 250-W amp. Low-pass filter adjustable from 40-120 Hz. Line- and speaker-level inputs and outputs. Crossover bypass; auto turn-on/off. FR 22-120 Hz  $\pm 3$  dB.....\$999

### VA-1012X II Powered Subwoofer

10-in driver and 12-in passive radiator; 100-W amp. Gain-compressor circuit; low-pass filter adjustable from 40-120 Hz. Line- and speaker-level input and output. Direct input phase control. Auto on-off. FR 28-120 Hz  $\pm 3$  dB.....\$799

**LD-2 2-Way Speaker**

Sealed design; 6-in aluminum woofer; 1-in aluminum tweeter. FR 80 Hz-20 kHz  $\pm 3$  dB .....\$399

**VMPS****VMPS FF-1 4-Way Speaker**

Three 12-in woven-carbon-fiber woofers in focused-field-array, two 6-in planar midranges, two 1-in dome tweeters, and 2-in ribbon super-tweeter. 68 x 14 1/2 x 18 in; 350 lb .....\$6,800/pr  
**VMPS FF-3.** As above, 10-in woofers. 63 x 13 1/2 x 18 in; 300 lb .....\$4,400/pr

**Super Tower/R Special Edition 4-Way Speaker**

Two 15-in and 10-in woven-carbon-fiber woofers, two 5-in Dynaribbon planar midranges, two Focal 1-in dome tweeters, and 2-in ribbon super-tweeter. Biwiring/biamplication terminals. 100 lb .....\$3,400/pr  
 Kit version .....\$2,800/pr

**Tower II Special Edition 4-Way Speaker**

Three 12-in woven-carbon-fiber woofers, 5-in cone midrange, Focal 1-in dome tweeter, and 2-in ribbon super-tweeter. 15 x 45 x 16 in; 105 lb .....\$1,876/pr  
 Kit version .....\$1,476/pr

**MiniTower IIa 3-Way Speaker**

Two 10-in woven-carbon-fiber woofers, 5-in polycarbonate midrange, two 1-in dome tweeters, and piezo or ribbon super-tweeter. Light or dark oak or satin black finish. 12 x 35 x 16 in; 80 lb .....\$479  
 Kit version .....\$379

**WHARFEDALE****Modus Two 2-Way Bookshelf Speaker**

Rear-ported reflex design with 7-in woofer with mineral-loaded-polypropylene cone and high-temperature voice-coil and 3/4-in damped silk tweeter with ferrofluid cooling. Features rotating tweeter assembly; fire-retardant acrylic wadding. Biwire capable 3-way binding posts. Power handling 100 W; FR 48 Hz-20 kHz; sens 89 dB SPL/W/m; imp 8 ohms. Black or rose-wood. 8 1/4 x 16 x 11 1/2 in; 13 lb .....\$550/pr

**Motife 96 2-Way In-Wall Speaker**

6 1/2-in polypropylene woofer and 1-in soft-dome tweeter. Power handling 60 W; sens 89 dB SPL/W/m; imp 8 ohms .....\$400/pr

**Diamond 7.2 2-Way Bookshelf Speaker**

Rear-ported reflex design with 5 1/4-in mineral-loaded-polypropylene woofer and 1-in doped-fabric soft-dome tweeter. Fire-retardant acrylic wadding. 3-way binding posts. Power handling 100 W; FR 44 Hz-20 kHz; sens 87 dB SPL/W/m; imp 8 ohms. Black-ash finish. 7 1/2 x 11 1/2 x 9 in; 7 lb .....\$350/pr

**Modus Micro 2-Way Bookshelf Speaker**

Rear-ported design with 4-in woofer and 1/2-in soft-dome tweeter. Rotating tweeter housing; fire-retardant acrylic wadding; time-aligned drivers. Spring-clip terminals. Magnetic shielding; illuminated tweeter dome. Stands on wall-mount brackets optional. Power handling 75 W; FR 100 Hz-22 kHz; sens 86 dB SPL/W/m; imp 8 ohms. White. 5 1/4 x 9 1/2 x 4 1/2 in .....\$325/pr  
 Black finish .....\$299/pr

**Diamond 7.1 2-Way Speaker**

Rear-ported-reflex design with 5 1/4-in laminated-cone woofer with long-throw voice coil and 1-in polycarbonate flared-dome tweeter. Features fire-retardant acrylic wadding. 3-way binding posts. Power handling 100 W; FR 48 Hz-20 kHz; sensitivity 87 dB SPL/W/m; impedance 8 ohms. Black-ash finish. 7 1/2 x 11 1/2 x 7 in; 7 lb .....\$250/pr

**YAMAHA****Encore 2 Home Theater Speaker System**

6-piece system featuring powered subwoofer with 8-in woofer, two acoustic-suspension main speakers and two surround speakers, each with 5-in woofer and ferrofluid-cooled 3/4-in dome tweeter, and center speaker with two 5-in woofers and ferrofluid-cooled 3/4-in dome tweeter. Features time-matched drivers; magnetic shielding. Power handling 100 W max. Micro-ripple black finish. 76 lb .....\$499

**NS-A636 3-Way Bookshelf Speaker**

Acoustic-suspension design with 12-in woofer and ferrofluid-cooled 3/4-in semi-dome tweeter. Magnetic shielding. Power handling 140 W max; FR 90 Hz-20 kHz. Micro-ripple black finish. 10 1/2 x 16 1/4 x 12 1/2 in .....\$175/pr

**NS-AR36 3-Way Bookshelf Speaker**

Acoustic-suspension design with 12-in woofer, 4-in midrange, and 1-in tweeter. Magnetic shielding. Power handling 200 W max; FR 50 Hz-20 kHz. Micro-ripple black finish. 14 1/4 x 22 1/2 x 14 1/2 in .....\$150

**A B B R E V I A T I O N S**

**AC** — alternating current  
**A/D** — analog-to-digital  
**alt-ch** — alternate-channel  
**ch** — channel  
**CIRC** — cross interface Read-Solomon code  
**cont** — continuous  
**D/A** — digital-to-analog  
**DAC** — digital-to-analog converter  
**DAT** — digital audio tape  
**dB** — decibel  
**dBA** — decibel, A-weighted  
**dBf** — decibel re 1 femtowatt  
**DC** — direct current  
**DSP** — digital signal processing  
**EIA** — Electronic Industries Association  
**EQ** — equalizer, equalization  
**f** — femto [one quadrillionth, as in femtowatt]  
**F** — farad, Fahrenheit  
**FET** — field-effect transistor  
**FR** — frequency response  
**g** — gram  
**GUI** — graphical user interface  
**HDCCD** — High Definition Compatible Digital  
**HX** — headroom extension  
**Hz** — hertz, or cycles per second  
**IC** — integrated circuit  
**IF** — intermediate frequency  
**IHF** — Institute of High Fidelity  
**IM** — intermodulation distortion  
**imp** — impedance  
**ips** — inches per second  
**k** — kilo [one thousand]  
**kHz** — kilohertz

**LCD** — liquid-crystal display  
**LED** — light-emitting diode  
**L/R** — left/right  
**LSB** — least-significant bit  
**LSI** — large-scale integrated circuit  
**m** — meter [as in SPL/W/m] or milli [one thousandth, as in millisecond]  
**M** — mega [one million]  
**MB** — megabyte  
**MB/sec** — megabits per second  
**mc** — moving coil  
**MD** — MiniDisc  
**MDF** — medium-density fiberboard  
**mH** — millihenry  
**MHz** — megahertz  
**mic** — microphone  
**mm** — millimeter  
**MM** — moving magnet  
**mN** — millinewtons  
**MINOS** — metallic nitrogen-oxide semiconductor  
**MOSFET** — metal-oxide-semiconductor FET  
**MPX** — multiplex  
**ms** — millisecond  
**M5B** — most-significant bit  
**mV** — millivolt  
**mW** — milliwatt  
 **$\mu$**  — micro [one millionth]  
 **$\mu$ s** — microsecond  
 **$\mu$ V** — microvolt  
**n** — nano [one billionth, as in nanoweber]  
**Ni-Cd** — nickel-cadmium  
**Ni-MH** — nickel metal-hydride

**NR** — noise reduction  
**nWB** — nanoweber  
**p** — pico [one trillionth, as in picofarad]  
**PCM** — pulse-code modulation  
**Pf** — picofarad  
**PLL** — phase-locked loop  
**RDS** — Radio Data System  
**RF** — radio frequency  
**RIAA** — Recording Industry Association of America  
**rms** — root mean square  
**ROM** — read-only memory  
**rpm** — revolutions per minute  
**s or sec** — second  
**SCMS** — Serial Copy Management System  
**sel** — selectivity  
**sens** — sensitivity  
**sep** — separation  
**S/N** — signal-to-noise ratio  
**SPDIF** — Sony/Philips Digital Interface  
**SPL** — sound-pressure level  
**SPL/W/m** — sound-pressure level with a 1-watt input measured at 1 meter  
**THD** — total harmonic distortion  
**TIM** — transient intermodulation [distortion]  
**V** — volt  
**VA** — volt-ampere  
**VU** — volume unit  
**W** — watt  
**WAF** — wow-and-flutter  
**wb** — weber  
**wrms** — weighted root mean square  
**wtd** — weighted

**Acoustic Research,**  
9424 Elton Ave., Suite J,  
Chatsworth, CA 91311  
818-407-4820

**Arcus**, 20 Livingstone Ave.,  
Dobbs Ferry, NY 10522  
914-693-8008

**Adcom**, 11 Elkins Rd.,  
East Brunswick, NJ 08816  
908-390-1130

**AD/IS**, One Progress Way,  
Wilmington, MA 01887  
617-729-1140

**Advent**, 25 Tri-State Intl. Office  
Ctr., #400, Lincolnshire, IL 60069  
800-477-3257

**Alwa**, 800 Corporate Dr.,  
Mahwah, NJ 07430  
201-289-2492

**Allison Acoustics**, 478 Stanford  
Ave., Danville, KY 40422  
606-236-8298

**Altac Lansing**, P.O. Box 277,  
Milford, PA 18337-0277  
610-258-3288

**AMC**, 1414 Fair Oaks Ave., #7,  
South Pasadena, CA 91030  
800-321-6396

**Amfi** (see Acurus)

**Apogee**, 35 York Ave.,  
Randolph, MA 02368  
508-988-0124

**Aragon** (see Acurus)

**Arcam**, 8709 Castle Park Dr.,  
Indianapolis, IN 46256  
800-646-6443

**Atlantic Technology**,  
343 Vanderbilt Ave.,  
Norwood, MA 02062  
617-762-6300

**Audio Alchemy**,  
31133 Via Colinas, #111,  
Westlake Village, CA 91362  
818-707-8504

**Audio by Van Alstine**,  
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Burnsville, MN 55337  
612-890-3517

**Audio Concepts/ACI**, 901 S. 4th  
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608-784-4570

**Audio Design Associates**,  
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White Plains, NY 10605  
914-946-9595

**Audiofile Home Theater**,  
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Anaheim, CA 92806  
714-666-0313

**Audio Research**,  
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Minnetonka, MN 55343-4424  
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**AudioSource**, 1327 N. Carolan  
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415-348-8114

**Audio Synthesis**,  
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Point Pleasant, PA 18950  
800-724-3305

**Audire**, 18474 Amistad St., Suite  
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714-968-1236

**Avid Dynamics**, P.O. Box 192,  
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603-876-4400

**Axiom**, Hwy. #60,  
Dwight, Ontario P0A 1H0  
705-635-2222

**Bag End**, P.O. Box 488,  
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847-382-4550

**B&K Components**, 2100 Old  
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North Reading, MA 01864-2699  
800-370-3740

**Bang & Olufsen**,  
1200 Business Ctr. Dr., Suite 100,  
Mt. Prospect, IL 60056  
800-323-0378

**B+C America**, 458 Second Ave.,  
Tiffin, OH 44883  
800-348-6492

**Bose**, The Mountain,  
Framingham, MA 01701  
800-444-2673

**Boston Acoustics**, 300 Jubilee  
Dr., Peabody, MA 01960  
508-538-5000

**Boulder**, 7737 W. Coal Creek  
Dr., Superior, CO 80027  
303-449-8220

**Bozak**, 2100 Berlin Tpke.,  
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203-885-1377

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705-742-5325

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714-833-3040

**Camber**, 2960 Halpern,  
Montreal, Quebec H4S 1R2  
514-331-2466

**Cambridge Physics**  
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**Cambridge SoundWorks**, 311  
Needham St., Newton, MA 02164  
800-367-4434

**Canon**, One Canon Plaza,  
Lake Success, NY 11042-1113  
800-652-2666

**Canton**, 915 Washington Ave. S.,  
Minneapolis, MN 55415-1245  
612-333-1150

**Carver**, P.O. Box 1237,  
Lynnwood, WA 98046-1237  
800-521-4333

**Carver Research**,  
P.O. Box 1237, Lynnwood, WA  
98046-1237  
206-775-1202

**Celestion**, 89 Doug Brown Way,  
Holliston, MA 01746  
508-429-6706

**Cello**, 315 Peck St.,  
New Haven, CT 06513  
203-867-4008

**Cerwin-Vega**, 555 E. Easy St.,  
Simi Valley, CA 93065-1805  
805-584-9332

**Chase Technologies**,  
111 2nd Ave. N.E., Suite 700A,  
St. Petersburg, FL 33701  
800-531-0631

**Chiro** by Kinergetics  
(see Kinergetics)

**Cinepro**, 1030 Vicente,  
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415-564-6300

**Citation**, 26046 Eden Landing  
Rd., Suite 5, Hayward, CA 94545  
800-787-6766

**Classé Audio**,  
5070 François Cusson, Lachine,  
Quebec H8T 1B3  
514-636-6384

**Coda** (see Continuum)

**Conrad-Johnson**, 2733 Merrilee  
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703-698-8581

**Continuum**, 9941 Horn Rd.,  
Unit A, Sacramento, CA 95827  
916-363-4653

**Counterpoint**, 2281 Las Palmas  
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619-591-9001

**Creek**, 108 Station Rd.,  
Great Neck, NY 11023  
516-487-3663

**Dahlquist**, 25 Esna Park Dr.,  
Markham, Ontario L3R 1C9  
905-474-1843

**Daw Sequerra**,  
520 Fellowship Rd., Suite E-502,  
Mt. Laurel, NJ 08054  
609-222-4141

**DB Systems**, P.O. Box 460,  
Rindge, NH 03461  
603-899-5121

**DCM**, 670 Airport Blvd.,  
Ann Arbor, MI 48108  
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**Definitive Technology**,  
11105 Valley Heights Dr.,  
Owings Mills, MD 21114  
410-363-7148

**Dennesen**, P.O. Box 51,  
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508-927-2521

**Denon**, 222 New Rd.,  
Parsippany, NJ 07054  
201-575-7810

**DGX**, 778 Marconi Ave.,  
Ronkonkoma, NY 11779-7230  
516-471-3282

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3030 Pennsylvania Ave.,  
Santa Monica, CA 90404  
310-582-1121

**Digital Phase**,  
6223 Lee Hwy., Suite 205,  
Chattanooga, TN 37421  
800-554-7325

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212-840-1906

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Barrington, IL 60010  
708-526-1681

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Camarillo, CA 93012  
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**Jeff Rowland Design Group**,  
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Flatsburgh, NY 12901  
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White Plains, NY 10603  
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3716 Broadway N.E.,  
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**JVC**, 41 Slater Dr.,  
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**KEF**, 89 Doug Brown Way,  
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**Kenwood**, P.O. Box 22745,  
Long Beach, CA 90801  
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**Kinergetics**, 4260 Charter St.,  
Vernon, CA 90058  
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Sun Valley, CA 91352  
818-767-2843

**Klipsch**, 8900 Keystone  
Crossing, Suite 1220,  
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800-554-7724

**Koss**, 4129 N. Port Washington  
Ave., Milwaukee, WI 53212  
800-872-5677

**Legacy Audio**, 3021 Sangamon  
Ave., Springfield, IL 62702  
800-283-4644

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Portland, OR 97202  
503-235-1870

**Linear Research**,  
2413 W. Algonquin Rd.,  
Algonquin, IL 60102  
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**Linn** (see Arcam)

**Luxman** (see Canton)

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**Magnepan**, 1645 Ninth St.,  
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800-474-1946

**M&K Sound**, 10391 Jefferson  
Bldg., Culver City, CA 90232  
310-204-2854

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Roselle, IL 60172  
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**Marchand**, P.O. Box 473,  
Webster, NY 14580  
716-872-0980

**Mark Levinson**, P.O. Box 781,  
Middletown, CT 06457  
860-346-0896

**Martin-Logan**, 2001 Delaware  
St., Lawrence, KS 66046  
913-749-0133

**MB Quart**, 25 Walpole Park S.,  
Walpole, MA 02081  
508-668-8973

**McCormack**,  
5421 Avenida Encinas, Suite J,  
Carlsbad, CA 92008  
619-930-9550

**McIntosh**, 2 Chambers St.,  
Binghamton, NY 13903  
607-723-3512

**Melos**, 452 Lincoln Blvd.,  
Middlesex, NJ 08846  
908-302-2552

**Meridian**,  
3800 Camp Creek Pk.,  
Bldg. 2400, Atlanta, GA 30331  
404-544-7111

**Mirage** (see Energy)

**Mission**, 400 Matheson Blvd. E.,  
Unit 31, Mississauga, Ontario  
L4Z 1N8  
905-507-0777

**Mitsubishi**, 6100 Atlantic Blvd.,  
Norcross, GA 30071-1305  
800-937-0000

**Monitor Audio**, P.O. Box 1355,  
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905-428-2800

**Mordaunt-Short** (see JM Lab)

**MTX**, 4545 E. Baseline Rd.,  
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602-438-4545

**Muscatel** (see A/D/S)

**NAD**, 89 Doug Brown Way,  
Holliston, MA 01746  
508-429-3600

**Naim**, 2707 W. Touhy Ave.,  
Chicago, IL 60645  
773-338-6262

**Nakamichi**, 955 Francisco St.,  
Torrance, CA 90502  
310-538-8150

**NE-A-R**, 12 Foss Rd.,  
Lewiston, ME 04240  
207-795-0609

**NHT**, 535 Getty Ct.,  
Benicia, CA 94510  
800-648-9993

**Nikko**, 2100 Trans Canada Hwy.,  
St. Montreal, Quebec H9P 2N4  
514-683-1771

**Niles**, P.O. Box 160818,  
Miami, FL 33116  
800-289-4434

**NSM Loudspeakers**,  
P.O. Box 326, Garden City, NY  
11530-0326  
516-486-8285

**NRReality**, 2907 Daimler St.,  
Santa Ana, CA 92705  
800-501-8086

**Ohm Acoustics**, 241 Taaffe Pl.,  
Brooklyn, NY 11205  
800-783-1553

**Onkyo**, 200 Williams Dr.,  
Ramsey, NJ 07446  
201-825-7950

**Optimus by Radio Shack**  
(see Radio Shack)

**Panasonic**, One Panasonic Way,  
Secaucus, NJ 07094  
201-348-9090

**Paradigm**, MPO Box 2410,  
Niagara Falls, NY 14302  
905-632-0180

**Paradigm Reference**  
(see Paradigm)

**Paramount Pictures**, 1620 S.  
Lewis St., Anaheim, CA 92805  
714-937-9300

**Parasound**, 950 Battery St.,  
San Francisco, CA 94111  
415-397-7100

**Perreux Technologies**,  
P.O. Box 248,  
Buffalo, NY 14225  
800-677-8807

**Phase Technology**,  
6400 Youngerman Cir.,  
Jacksonville, FL 32244  
904-777-0700

**Pinnacle**, 101 Commercial St.,  
Plainville, NJ 11803  
800-346-2863

**Pioneer**, P.O. Box 1540,  
Long Beach, CA 90801  
800-746-6337

**PMC**, P.O. Box 2170,  
Peterborough, Ontario K9J 7Y4  
705-742-5325

**Polk Audio**, 5601 Metro Dr.,  
Baltimore, MD 21215  
800-377-7655

**ProAc**, 112 Swanhill Ct.,  
Baltimore, MD 21208  
410-486-5975

**Proced** (see Mark Levinson)

**PS Audio** (see Forté)

**PSB**, 633 Granite Ct.,  
Pickering, Ontario L1W 3K1  
800-263-4641

**Quad** (see Mission)

**Quicksilver**, 5635 Riggins Ct.,  
#15, Reno, NV 89502  
702-825-1514

**Radio Shack**, 700 One Tandy  
Center, Ft. Worth, TX 76102  
817-390-3011

**RCA**, 10330 N. Meridian,  
Indianapolis, IN 46290-1024  
800-336-1900

**Reconon**, 2950 Lake Emma Rd.,  
Lake Mary, FL 32746  
800-732-6866

**Rock Solid Sounds**,  
54 Concord St.,  
North Reading, MA 01864-2699  
800-370-3742

**Rotel**, 54 Concord St.,  
North Reading, MA  
01864-2699  
800-370-3741

**Ruark**, P.O. Box 381,  
Highland Lakes, NJ 07422  
201-764-8958

**Shahinian**, 33 A/B Cedarhurst  
Ave., Medford, NY 11763  
516-736-0033

**Sherwood**,  
14830 Alondra Blvd.,  
La Mirada, CA 90638  
800-962-3203

**Snell**, 143 Essex St.,  
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# BEST OF THE MONTH

**STEREO REVIEW'S  
CRITICS CHOOSE THE OUTSTANDING  
CURRENT RELEASES**



## Phish: Still Waters Run Deep

**A** casually experimental piece of work, "Billy Breathes" may open the door to a broader audience for Phish, the most creative band in the fragmented realm of rock. There are no fortissimo passages this time out, no intricate polyphonies. Rather, the album creeps up on you with its subtle textures and interactions. Instead of taking a kitchen-sink approach, the musicians dole out their

inspiration in manageable bites. And yet they are not underselling themselves; on the contrary, they've honed their craft to its essence.

The opening track is *Free*, a live staple that in the studio has settled into a low-key anthem of sorts, evoking weightlessness and true liberation. There are some nice piano filigrees from Page McConnell and a keening guitar solo from Trey Anastasio with a judicious appliqué of

wah-wah. *Theme from the Bottom* takes its sweet, deliberate time unfolding until it arrives, in its second half, at a place that sounds very much like Phish in concert: unpredictable but always focused on that weird oxymoron of precision jamming. *Taste* quietly rumbles with counter-rhythms and a kind of fugal interplay among the foursome. Bassist Mike Gordon contributes the folksy *Train Song*, filled with antic wordplay and slightly jarring music, as when a vibraphone enters with off-kilter aplomb worthy of Captain Beefheart. *Character Zero* is the closest the album comes to a flat-out rocker, building to its rousing chorus and beyond from a bluesy beginning that echoes *Julius* from the band's previous studio recording, "Hoist."

The entire album has an after-hours feel to it, as the group sizzles over a low flame. Yet, in the end, "Billy Breathes" is determinedly, proudly, and unmistakably Phish. That is to say, strange — and strangely magical. *Parke Puterbaugh*

### **PHISH: Billy Breathes.**

*Free*; *Character Zero*; *Waste*; *Taste*; *Cars Trucks Buses*; *Talk*; *Theme from the Bottom*; *Train Song*; *Bliss*; *Billy Breathes*; *Sweet Away*; *Sleep*; *Prince Caspian*. ELEKTRA 61971 (47 min).

## Rediscovering Ernesto Lecuona, A Cuban Master

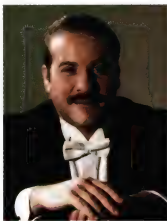
**T**homas Tirino's monumental project to record, in six volumes on the Swedish Bis label, the seven or eight hours' worth of the complete piano works of Ernesto Lecuona, who is remembered for a single piece of musical kitsch (*Malagueña*), might seem quixotic. But not when you actually hear the music, particularly in the latest release in the series, Volume 3. Here is a major rediscovery, ranking with the ragtime revival or the tango boom.

Lecuona, born in Cuba in 1895, was a famous composer and pianist by the time he was in his twenties. He made more than 150 piano rolls and dozens of recordings for RCA and Columbia. Forget *Malagueña*. The heart and soul of his work are the Cuban dances for piano, a body of achievement that can only be compared with those of Gottschalk, Joplin, and Piazzolla. These are brilliant keyboard pieces, and they really swing. The Afro-Cuban Dances, which combine African syncopation with Hispanic melodic lines, are particularly beguiling, but the *Siete Danzas Cubanas Típicas* (*Seven Characteristic Cuban Dances*) are almost equally successful. What a bountiful discovery this is!

# BEST OF THE MONTH

Tirino is a tireless researcher and restorer of lost glories. A great deal of work has gone into reviving this music, and the actual performances are only the last stage in a long process of rediscovery. Lecuona probably never played any of his pieces the same way twice, and printed editions often differ from the composer's own recordings. Nothing daunted, Tirino simply incorporates the best variants into his versions.

Musical archaeology or no, without pianism equal to the music's wonderful, kinetic energy, these wonders would remain lost on the page or immured in ancient 78-rpm grooves. Fortunately, Tirino is a performer completely worthy of the Lecuona legacy and completely up to the music in technique, style, and panache. These ebullient performances are fresh, witty, and high-spirited; Tirino's evocation of Lecuona's playing is uncanny. He is even less inhibited in the recording studio than Lecuona was, and the playing has an almost off-the-cuff feel without any weakening of the firm and unshakable dance structure underneath. This



Pianist Thomas Tirino

combination of an almost crystalline clarity with a spontaneity that seems close to improvisation is close to miraculous. It is a kind of musical seance, a near-perfect

evocation that has, nonetheless, enormous character of its own.

The *Rapsodia Cubana* that opens the CD is Tirino's reconstruction of a Gottschalk-like pastiche for piano and orchestra. The concert waltzes, although far less typical than the genuinely Cuban dances, are elegant, and the other short pieces also have their charms. But it is the Cuban dances that brought out Lecuona's genius and that continue to engage us. The composer's once huge reputation was completely deserved; Tirino has put him back on the musical map, and he is very welcome indeed.

Eric Saltzman

## LECUONA:

### Complete Piano Music, Volume 3.

*Rapsodia Cubana; Danzas Afro-Cubanos; Siete Danzas Cubanas Típicas; Échaia pa'allá María!; Valses Fantásticos; Vals del Nilo; Gardenia; Porcelana China; Polka de los Enanos; Noche de Estrellas; Yo te Quiero Siempre.*

Thomas Tirino (piano); Polish National Radio Symphony, Michael Bartos cond.

BIS/QUALITON IMPORTS 794 (78 min).

## Gary Allan: Country Bred in the Bars

At 28, Gary Allan already has 15 years of club experience behind him, sharpening his high-energy honky-tonk sound and learning to write hardcore hillbilly like the title track of his debut, "Used

Heart for Sale," a song that offers a scratch-and-dent discount on a wounded lover. Born and reared in California, Allan has a working-class pedigree and a spiritual connection to both Bakersfield's Buck Owens and L.A.'s (via Kentucky) Dwight Yoakam. The excitement that marked Yoakam's 1986 debut, "Guitars, Cadillac, Etc., Etc.," likewise crackles through "Used Heart," with its crisp production by Mark Wright and Byron Hill. At times, particularly in the stunning George Ducas opener *Send Back My Heart*, you can almost hear the clinking of beer glasses and the shuffling of well-worn boots.

"Used Heart for Sale" is the very model of good country programming. Along the way, Allan draws on writers like Garth Brooks (*From Where I'm Sitting*) and Faron Young (*Wine Me Up*), building a seamless bridge between country's old and new, from the hit ballad *Her Man*, a renouncing of the singer's wildcatting days, to the elegant western swing *Of All the Hearts*. He also covers two Jim Lauderdale songs, including the jazzy favorite *Wake Up Screaming* — and if Allan's vocals there suggest a singer who is in over his head, they also work well to transform him into the song's maniacal subject.

At a time when country music inches so close to the middle of the road that it's

violins, not fiddles, on many of Nashville's assembly-line records, Gary Allan scrapes off the layers of goo and delivers a classic with just enough spit-and-polish to court radio play. Looks like all that club work paid off in spades.

Alanna Nash

## GARY ALLAN: Used Heart for Sale.

*Send Back My Heart; Her Man; Forever and a Day; Living in a House Full of Love; All I Had Going Is Gone; Used Heart for Sale; Of All the Hearts; From Where I'm Sitting; Wine Me Up; Wake Up Screaming.* DECCA 11482 (30 min).

## The Subtle Fire of Gardiner's Berlioz

Never mind that John Eliot Gardiner's new Philips recording, with his *Orchestre Révolutionnaire et Romantique*, of Berlioz's *Harold in Italy* is the first of this work with "period instruments." It is simply one of the most exciting accounts so far, and at the same time one of the most cogently musical.

*Harold in Italy* has seldom come across







JOHN ELIOT GARDINER

Conductor John Eliot Gardiner

as a work of such truly symphonic scope or such remarkable substance as it does in this fiery yet subtle performance. Gardiner's pacing could hardly be more effective. The Pilgrims' March is never al-

lowed to grind to a dutiful slog, and the Mountaineer's Serenade is all but weightless in its effusive flow, while the two outer movements have all the breadth that their dimensions demand. Pianissimos, for once, are really soft rather than just less loud; the more demonstrative episodes are thunderous without seeming to tax the players' resources. And everything is convincingly Byronic, most of all in the episodes with the least actual relation to the Byron poem that inspired the work.

It could well be that Gardiner drew an exceptional level of encouragement from his superb soloist, Gérard Caussé, a violinist known mainly from recordings of chamber music. But he has actually recorded *Harold in Italy* twice before: once with Michel Plasson conducting, on EMI, and once on Erato with the pianist François-René Duchable in Liszt's non-orchestral transcription. Caussé shows clearly that he is in love with the piece, and he doesn't seem to mind that he has almost nothing to do once the bacchanalian final movement gets in gear. He is surpassingly expressive despite adapting to the period-instrument presentation with a more sparing use of vibrato. And because he understands precisely the proportions of his role, his virtual disappearance early in the finale doesn't leave a

hole in the texture but simply allows the drama to run its eruptive course with all-out Berliozian logic.

On the same disc, Gardiner's London-based Monteverdi Choir is heard with the orchestra in the three choral pieces Berlioz composed under the collective heading *Tristia*: the *Méditation Religieuse*, on words of Thomas Moore, *La Mort d'Ophélie*, to Ernest Legouvé's adaptation of Shakespeare, and the Funeral March for the Last Scene of *Hamlet*, in which the chorus has a much smaller, wordless part. *Tristia* also fills out an earlier Philips CD of *Harold in Italy* on which both works are conducted by Colin Davis. The new performances are far more vividly recorded and generally more gripping and atmospheric, particularly in the Funeral March with its sense of inexorable movement and the sharp contrasts between outbursts and silences. In all, this is a thoroughly winning issue.

Richard Freed

**BERLIOZ:** *Harold in Italy, for Viola and Orchestra; Tristia, for Orchestra and Chorus (Méditation Religieuse, La Mort d'Ophélie, Funeral March for the Last Scene of "Hamlet").*

Gérard Caussé (viola); Monteverdi Choir; Orchestre Révolutionnaire et Romantique, John Eliot Gardiner cond. PHILIPS 446 676 (39 min).

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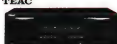
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# POPULAR MUSIC

NEW RECORDINGS REVIEWED BY CHRIS ALBERTSON, FRANCIS DAVIS,  
WILL FRIEDWALD, PHYL OARLAND, RON GIVENS, BRETT MILANO,  
ALANNA NASH, PARKE PUTERBAUGH, KEN RICHARDSON, & STEVE SIMMONS

**THE BEATLES: *Anthology 3*.**  
APPLE/CAPITOL 34451 (two CD's, 148 min).  
**Performance: Good as it gets**  
**Recording: Good as it got**

Hearing the third and final installment of the Beatles' "Anthology" series makes me undeniably nostalgic — not for 1968-70, when these songs were recorded, but for late 1995, when the series initially hit CD racks and TV screens. It was the first (and probably last) real wave of Beatlemania since John Lennon's death. Once again, the Fab Four were a going concern.

"Anthology 3," covering "The Beatles" through "Let It Be," is the only one of the sets not to include a wealth of material that hasn't already been bootlegged. It is also the set with the biggest omissions (why, for example, a solo George Harrison demo of *All Things Must Pass* instead of the oft-booted Beatles version?). The pickings are slimmer now, too, as the group had less time to record two releasable versions of a tune or to leave finished songs on the shelf. Accordingly, rough demos and spliced-together outtakes make up much of "Anthology 3."

The only "new" song is John's *What's the New Mary Jane*, easily the second-weirdest Beatles song after *Revolution 9*.

A half-dozen "Let It Be" numbers appear as they did before they were given to producer Phil Spector: Paul McCartney's *The Long and Winding Road* sounds surprisingly moving without the tacky orchestration. John's acoustic demo of *Happiness Is a Warm Gun* is as close to Velvet Underground territory as the Beatles ever got, and his early take on *Sexy Sadie* is sharper and more spiteful than the finished song. And George gets his due with a terrific acoustic *While My Guitar Gently Weeps* and a group performance of *Not Guilty* that's far better than his later solo version.

The sad thing is that now the Beatles have given us all the worthwhile music they ever will, either together or apart. Thanks, guys, it's been fun. *B.M.*

**BR5-49.**  
ARISTA NASHVILLE 18818 (34 min).  
**Performance: Not a novelty act**  
**Recording: Fine**

Retro hillbilly group BR5-49 — named for the phone number the late Junior Samples held up in his *Hee Haw* TV skit — arrived on its EP, "Live from Robert's," with a reputation as Music City's hippest, most-lauded band. And that debut didn't disappoint: BR5-49, with its throwback Forties and Fifties sound dressed up smart for the Nineties, proved to be the missing link between the Dillards and the Stray Cats. With, say, Elvis Presley as its first cousin.

Even though none of the five band members was born before 1960, they're all immersed in the music of Hank Williams, Ray Price, Mel Tillis, Moon Mullican, Ralph Mooney, and Webb Pierce, which they mix with humor, verve, and superior musicianship to come up with a high-testosterone cocktail of rockabilly and hillbilly swing. It ain't line dance, thank the Lord, but you can save more around the floor to it.

The full-length "BR5-49" isn't quite as

snappy as "Live at Robert's." And with the exception of *Little Ramona* (*Gone Hillbilly Nuts*), the band's original songs — tucked in between the likes of revivalist versions of *Cherokee Boogie*, *Crazy Arms*, and Gram Parsons's *Hickory Wind* — don't have the same panache as the ones on the EP. But show me a more interesting album out of Nashville in the past year, and I'll come cook your Easter dinner for you. *A.N.*

**DEANA CARTER:**  
**Did I Shave My Legs for This?**  
CAPITOL NASHVILLE 37514 (41 min).  
**Performance: A star is born**  
**Recording: Very good**

Deana Carter had a head-turning hit in Matraca Berg and Gary Harrison's song about first love, *Strawberry Wine*, which was so sexy in her winsome delivery that the CD single practically bulged out of its case. Alas, nothing else on her debut album comes up to that, but no matter: The star is Carter's voice, a relaxed, one-beer-too-many soprano that recalls Edie Brickell.

In fact, Carter is really a pop singer who happens to work the country arena, and on "Did I Shave My Legs for This?" she's winning in her naive, hippie persona and her choice of material — especially the title track, a tongue-in-cheek hillbilly romp. Her best performances put a fine point on love (*That's How You Know It's Love*) or long for lost moments of romantic bliss. A few years ago, we would have said her sound — a mostly loping country-rock laced with obligatory pedal-steel — was too California for Nashville. Now, all those distinctions have blurred, even as Carter may just be passing through this genre on her way to the next. But her singing of *Strawberry Wine* will always remind us she was here. *A.N.*

**PHIL COLLINS: *Dance Into the Light*.**  
FACE VALUE/ATLANTIC 82949 (61 min).  
**Performance: Innocuous**  
**Recording: Inoffensive**

To give Phil Collins his props, he has an agreeable singing voice, he fronted Genesis on a couple of its peak albums, and he's one of the best drummers to come out of British art rock. And his solo career has had bright moments, whether it was a guilty-pleasure single like *Sussudio* or the relatively ambitious, all-solo setting of his last album, "Both Sides."

With "Dance Into the Light," however, Collins sinks all the way into Adult Contemporary mush. His take on African music — heard in *River So Wide*, *Lorenzo*, and the obnoxiously cheerful title track — boils down to a few clichés: pseudo-traditional chants, a drum sound out of Adam and the Ants, and those damn synthesized pipes heard on hundreds of New Age albums. About as successful as *No Matter Who* and *That's What You Said*, where he tries to evoke the Beatles and the Byrds just by throwing on a twelve-string.

Lyrical depth, never one of Collins's strong points, is in especially short supply. For someone celebrating a new marriage, he sure does a lot of brokenhearted whining. And you've got to hand it to a guy who



Photo © Peter

The Beatles: outstanding . . .

puts a godawful version of Bob Dylan's *The Times They Are a-Changin'* — complete with a disco beat and woefully inappropriate bagpipes — on the same album with a social-conscience number (*Just Another Story*) suggesting that marijuana leads to heroin and that "peer pressure" is to blame. Changing times indeed. **B.M.**

#### COUNTING CROWS:

**Recovering the Satellites.**

DGC 24975 (59 min).

**Performance:** Exhilarating woe

**Recording:** Good

**A**dam Duritz is a raw nerve attached to vocal cords. Screaming, keening, quivering, mewling, withering, stinging — the lead singer and main songwriter of Counting Crows has never met a pain he didn't like to exorcise by opening his mouth and letting fly.

And as this Crow flies, he carries a lot of emotional baggage with him, mostly filled with romantic suffering: "I'm only good for... / Waiting for you," "Leave me leave me leave me alone," "1-2-3-4-5-6-7 a.m. / All alone again," "Some day I'm gonna stay / But not today." Duritz



has told interviewers that the second half of "Recovering the Satellites" represents some light at the end of the dark tunnel that is the first half. That means he's much more sensitive to the glimmers of hope than I am. Heaven knows, he's much more sensitive to the black holes of despair.

Wherever Duritz goes, the band goes right with him. That sense of risk then distinguishes "Recovering the Satellites" from the more straightforward folk-rock of Counting Crows' excellent debut. This new album is louder and nastier, and the music kicks hard. Especially when Adam Duritz is down. And that is nearly all the time. **R.G.**

#### SHERYL CROW.

A&M 587 (57 min).

**Performance:** Personal

**Recording:** Good

**M**uch was made of the highly collaborative process behind Sheryl Crow's first album, "Tuesday Night Music Club." So much, in fact, that the making of her follow-up became an issue as well. If you don't already know, the new record was produced and written (or co-written) by Crow herself. Make no mistake about it: "Sheryl Crow" is a Sheryl Crow album.

How does it compare with "Tuesday Night Music Club"? Very well, thank you. "Sheryl Crow" has heft and personality. The songs are dark and edgy, even when the tempos are peppy, and the backing musi-

cians sound like a band, pushing her voice to center stage. That voice is more adventurous now, moving easily from soft and pouty to hard and raspy, never afraid to belt a note or take one a little flat. The jittery



material finds natural expression in Crow's singing, as when she perfectly captures sorrow wrapped in irony: "I thought you were singing your heart out to me / Your lips were syncing and now I see."

She may have lost her club, but she has found herself. Hello, Sheryl Crow, glad to meet you. Come back soon. **R.G.**

#### JASON FALKNER:

**Jason Falkner Presents Author Unknown.**

ELEKTRA 61941 (44 min).

**ODDS:** Nest.

ELEKTRA 62006 (42 min).

**Performance:** Both fab

**Recording:** Guitars R Them

**I**f you've been looking for pop in all the wrong places, you're directed posthaste to these labelmates, two "developing" artists who sound fully developed to me.

Jason Falkner arrives on his solo debut with a pedigree as founding member of both Jellyfish and the Grays. It's no wonder, then, that "Author Unknown" is full of great tunes delivered with the occasional flourish. Falkner plays every instrument here, but his favorite is a buzzing six-string. Quotable love quote: "When a dog chases its tail / You just know the poor thing is gonna fail."

The Odds, for five years a criminally overlooked band from Canada, are up to Album No. 4 with "Nest," and they're one helluva tight combo. Frontmen Steven

Drake and Craig Northey are fine singers and guitarists — and their guitars don't jangle, they churn and chew. Quotable music quote: "C'mon Big Bopper, c'mon Buddy / Get in the chopper, hope your boots aren't muddy / She's an airworthy bird... / I'll have to take you at your word." **K.R.**

#### JASON AND THE SCORCHERS:

**Clear Impetuous Morning.**

MANMOUTH 92730 (52 min).

**Performance:** Blue-plate special

**Recording:** Lively

**A** kind of courtified Aerosmith, Jason and the Scorchers have gone through the fire and come out the other side alive and kicking. "Clear Impetuous Morning," their second post-reunion album, is home-cooked, stick-to-the-ribs rock-and-roll with a wicked twang. Driven by the relentless guitar of Warner Hodges and the impassioned vocals of Jason Ringenberg, the Scorchers uncork some of their finest material, expressing hard-won faith in *Victory Road* but yielding to temptation in *Self-Sabotage*. Thus suspended between salvation and sin, they try to rock themselves out of purgatory. As long as they generate the kind of momentum felt here, I could listen to a new Scorchers album every year or so until the Second Coming. **P.P.**

#### MARILYN MANSON:

**Antichrist Superstar.**

NOTHING/INTERSCOPE 90086 (77 min).

**Performance:** Mosh along with Marilyn

**Recording:** Laser-focused

**I**n the shock-rock sweepstakes, as in gangsta rap and any other extreme genre, the game is all about pushing the envelope. And so Marilyn Manson, whose name links a suicidal pinup girl with a murderous cult leader, descends into a blood-splattered netherworld of sound in "Antichrist Superstar." It is spectacularly, savagely grotesque, fueled by indiscriminate rage.

I don't think these guys are exactly opportunists, which is to say they look like genuinely twisted characters. Then again, the songs about degradation are ultimately as harmless as the rantings of a streetcorner

## CHRIS MARS ATTACKS!



**P**aul Westerberg wears a jacket and tie on the back cover of his current album. We far prefer the packaging of fellow ex-Replacement Chris Mars, painted by the musician himself. Shown above is the booklet of his new CD,

"Anonymous Botch" (Bar/None 085), and the bizarre characters depicted are analogous to the wonderfully weird musical creations inside, including *The Conquering Cow Farmer* and *Sheep Spine Shimmy*. **Ken Richardson**

# POPULAR MUSIC

lunatic. How many times can you go to the metaphorical well of leeches, devil's horns, and the F-word without coming off as shopworn as Jack Nicholson's leer? That old line about "the banality of evil" never seemed more appropriate. **P.P.**

**CURTIS MAYFIELD: New World Order.** WARNER BROS. 46348 (63 min).

**Performance: Powerful**  
**Recording: Very good**

**F**or Curtis Mayfield, the recording studio has always been far more than a place to make music. Equally, it has been a pulpit for delivering social messages through his songs. And wonderful songs they are, the sort that linger in your mind and make you take a closer look at the world around you. We haven't heard any new messages from him since a 1990 stage accident left him paralyzed from the neck down, but now he's back with "New World Order," a trenchant album that could be his best.

The title track, featured in Spike Lee's film *Get on the Bus*, is a staggering litany of social ills told through the story of a child's birth, leading up to a call for "a change of mind for the human race." And that's just the first song. *Here But I'm Gone* is a crack addict's edgy meditation on his sorry life, the deceptively sunny-sounding *The Got Dang Song* is a Caribbean-flavored treatise on the economic plight of Third World countries, and a remake of his *We the People Who Are Darker than Blue* is a civil-rights plea that's as relevant today as ever.

Mayfield also shows his gift as a writer of sincere love songs. And as a composer, he draws on the melodic and harmonic traditions of R&B, inviting the listener to sing along with his sweet, light falsetto. "New World Order" is an album to treasure. **P.G.**

**REBA McENTIRE: What If It's You.** MCA 11500 (36 min).

**Performance: Solid**  
**Recording: Breezy**

**I**s there anyone who still thinks Reba McEntire is just a country singer with big production numbers and bigger hair? Fact is, she's second to none in choosing materi-

al and interpreting it. Not only that, she's her own smart co-producer. And on her new album, "What If It's You," she continues to mature by singing of love in its most common, real-life tangles.

How good is Reba? Back in 1991, "For My Broken Heart" was one of the ten best albums of the year — not just country albums but across the board. The new record has a similar honesty. You can hear it in the clean backing of her road band, which she wisely has brought into the studio. And you can hear it in the characters she champions, whether they're breaking free of a relationship (*How Was I to Know*), a job at Wal-Mart (*State of Grace*), or whatever they're "supposed to do" (*I'd Rather Ride Around with You*). The women she identifies with may also be second-guessing (*What If It's You*), aching (*Close to Crazy*), or just "learn-in' from mistakes" (*She's Callin' It Love*), but nearly all of them are inherently strong.

Reba's got that strength, too, most any place she decides to go. After all, who else is so self-assured that she can pull off a smashing snack-food commercial and a totally neat B-movie about giant worms? And who else, on her twentieth studio album, can sound as fresh and genuine as a new-comer at an open mike? **K.R.**

**JONATHAN RICHMAN:**

**Surrender to Jonathan!**  
VAPOR/REPRISE 46296 (42 min).

**Performance: Smart fun**  
**Recording: Loose**

**A**s recent Jonathan Richman albums go, this one's the same but different. It's his first major-label release in more than a decade, so he has brought in a full band and even picked up his electric guitar again. But that doesn't mean he has gone back to the proto-punk sound of his great Seventies band, the Modern Lovers. Richman has been way ahead of the current lounge-music trend, and his best songs nowadays — including the new album's *Surrender* and *When She Kisses Me* — are the sort of thing you'd want to hear on a starlit night with a date on your arm and an umbrella in your drink.

His songwriting here is more consistent than usual, bringing the usual half-classic/half-throwsaway ratio up to at least 60-40. (A handful of songs, including *I Was Dancing in the Lesbian Bar* and his fluke instrumental hit, *Egyptian Reggae*, are redone from earlier albums.) His knack for a left-field song angle hasn't let up either (*Not Just a "Plus One" on the Guest List Anymore*). And *Rock 'n' Roll Drummer Straight from the Hospy-Tel* is so catchy that you may not notice it's one of the nastiest putdowns of the year. **B.M.**

**RUPAUL: Foxy Lady.**

RHINO 72256 (47 min).  
**Performance: Va-va-vo-voom!**  
**Recording: Excellent**

**T**he product of a battery of producers, "Foxy Lady" often sounds like the rumblings of a bank of overheated computers. Occasionally the beat varies so little as to risk a numbing sameness. But then queer

icon RuPaul, who co-wrote most of the program, spices things up with asides like "Say there, you got some film in that camera / Or are you just happy to see me?"

The most interesting thing about "Foxy Lady" is the way songs like *Happy and Celebrate* double as anthems for the basic human rights of love and love and as inspirational for reaching one's personal potential. RuPaul also makes subtle statements about sexual stereotypes in his very masculine delivery of *Falling*, a silky-smooth soul number. It's hard to think of him decked out in wigs and pumps here; he comes across more like a buttoned-down gay schoolboy ready to come out to his parents. And there's a poignancy to *Snapshot*, a peek behind the glam life of a drag queen.

"I want you to remember me for being who I want to be," RuPaul sings to a big, thumping mockery of a beat. Anything you say, Ru. Anything you say. **A.N.**



**SUZANNE VEGA:**  
**Nine Objects of Desire.**  
A&M 583 (39 min).

**Performance: Hypnotic**  
**Recording: Treble-free**

**O**n the moody masterpiece "Nine Objects of Desire," Suzanne Vega and husband/producer Mitchell Froom "play" the studio like an instrument. Vega's cool, gauzy voice takes on different colorings and shadings as it is processed to suit the tone of a given song. Her vocals are often restrained to the point of whispering, and the dry, offbeat music around her is artfully understated.

It's an album noir, as each song looks around another corner, where further psychological intrigue awaits. In *Headshots*, the sight of a face on a poster becomes even chillier in Vega's matter-of-fact delivery. A jazzy setting and Astrud Gilberto-style vocals conspire to hypnotize in *Thin Man*, and the swirling 6/8 of *Honeymoon Suite* hints at a disorienting of the senses. Indeed, the point of the album is to intrigue and intoxicate. At its best, "Nine Objects of Desire" is positively synthetic, making you feel as if you're hearing a kaleidoscope. **P.P.**

## Collections

**THE ROLLING STONES**  
**Rock and Roll Circus.**

ABKCO 1268 (58 min).  
**Performance: Historic**  
**Recording: Good**

**I**t's strange to think that the Rolling Stones originally deemed this fanciful three-ring concert-cum-circus unreleaseable because they were dissatisfied with their perfor-



McEntire: go ahead, break my heart



mance. Recorded after a full day's worth of filming in the early-morning hours of December 11, 1968, the Stones sound just weary enough to be unselfconsciously brilliant. They dive in with a lean, sinuous *Jumpin' Jack Flash* but really get down to business with a quartet of songs from their just-released "Beggars Banquet." A version of *Sympathy for the Devil* plunges even more deeply into the band's heart of darkness than the studio track. We also get the romping gutbucket blues of *Parachute Woman*, Brian Jones's heartbroken slide guitar in *No Expectations*, and the veiled sarcasm of the lyrically ambiguous *Salt of the Earth*. Plus there's a stunning *You Can't Always Get What You Want*, which cuts closer to the bone in these raw rappings than it would a year later on "Let It Bleed"; let's just say the choir is not missed.

As for the rest of the album, the Who blasts its way through the ribald mini-opera *A Quick One While He's Away*, and John Lennon lets loose a primal scream or two in his harrowing *Yer Blues*. Less enchanting are Yoko Ono's wailings in *Whole Lotta Yoko*, despite stellar backup from Lennon, Keith Richards, and Eric Clapton. A cut apiece from Jethro Tull, Taj Mahal, and Marianne Faithfull make for passable entertainment but pale in comparison to the might of the Who, Lennon, and especially the Stones, caught at peak power at the dirty end of a dark year. **P.P.**

#### WANTED! THE OUTLAWS.

RCA 66841 (64 min).

**Performance:** Expanded  
**Recording:** Digitally refurbished

The first country album to sell a million copies, "Wanted! The Outlaws" is one of Nashville's true landmarks. RCA essentially slapped it together in 1976 from sessions featuring Waylon Jennings, Willie Nelson, Jessi Colter, and Tompall Glaser — and by either accident or fate it came to define the genre of progressive country with such classics as *A Good Hearted Woman*, *Honky Tonk Heroes*, and *My Heroes Have Always Been Cowboys*. Along the way, the record influenced an entire generation and opened the gate for greater artistic freedom in both country music and Nashville.

To commemorate the album's twentieth anniversary, RCA has augmented the original eleven tracks with nine "lost" songs that are so soulful you'll wonder how anyone could ever have left them off. And there's a newly recorded duet for Waylon and Willie, Steve Earle's *Nowhere Road*. Earle himself — one of those affected by the album's initial release — produced the track, and there's poetic justice in having both his song and his presence here. The real surprise, though, is how well the original songs have held up. With spare instrumentation and production, almost nothing about them sounds dated. And Waylon and Willie positively glimmer with the promise of it all.

Even if you already own "Wanted! The Outlaws" in its original form, pick up the reissue. It's a knockout, again, after all these years. **A.N.**



**BETTY CARTER: I'm Yours, You're Mine.**  
VERVE 533 182 (54 min).

**Performance:** Going rubato  
**Recording:** Excellent

Now that she's fairly prolific, a new release by Betty Carter hardly qualifies as the Big Event that each of her infrequent albums did 20 or 30 years ago, when she was a somewhat elusive cult figure. Yet "I'm Yours, You're Mine" shows what a mistake it would be to take her for granted;



she remains our finest living improvising singer, and this is arguably her best album in years. It's certainly her moodiest, with five of the seven tracks taken at the sort of suspended ballad tempo at which Carter has always excelled. Going rubato enables her to sing as though making up the words as she goes along, expanding the meaning of a lyric in the process of riffing on its vowels; the best example here is in Julie Styne's "This Time."

Through the years, Carter has gained a well-deserved reputation as a nurturer of young talent, and here she coaxes trim, lofting solos and obligatos from tenor saxophonist Mark Shim and trombonist Andre Hayward. Still, the accompanist who best understands what a singer of Carter's adventurous proclivities requires from him is her longtime bassist Curtis Lundy, whose throbbing lines supply both a firm harmonic foundation and a rhythmic elasticity. **F.D.**

**JESSE DAVIS: From Within.**

CONCORD 4727 (61 min).

**Performance:** Excellent  
**Recording:** Very good

The fifth CD from 31-year-old alto saxophonist Jesse Davis has him sharing the front line with fellow New Orleans trumpeter Nicholas Payton, and it is moved along smoothly by the rhythm section of Hank Jones, Ron Carter, and Lewis Nash. This stellar ensemble works well together and has inspired the leader to make his best recording to date. Davis is clearly of the Charlie Parker school, which means that his music has a familiar ring to it, but he is a superb artist — and that used to be all you needed for the press to show up at your door. Did we dismiss Sonny Stitt because he followed the Parker trail? No. So here's Jesse Davis, a treat for your ears. **C.A.**

**LAMBERT, HENDRICKS, AND ROSS: The Hottest New Group in Town.**

COLUMBIA/LEGACY 64933 (two CD's, 123 min).

**Performance:** Still a sizzle  
**Recording:** Very good

The vocal group of Dave Lambert, Jon Hendricks, and Annie Ross first burst onto the scene in 1958 with "Sing a Song of Basie," a sensational ABC Paramount album (now on an Impulse CD) where they delivered note-for-note renditions of Count Basie band recordings, solos and all. When live bookings poured in, they faced a dilemma: how to perform in person what was possible only through multitracking. The solution was a makeover of sorts as the trio retained the vocalise element but tackled simpler arrangements. It worked splendidly and silenced those who saw the group as too reliant on technical gimmickry. Albums on United Artists and World Pacific followed, paving the way for a major-label contract.

Lambert, Hendricks, and Ross made three albums for Columbia between 1959 and 1960, all of which have been combined on "The Hottest New Group in Town," along with a handful of previously unreleased performances. The vocal gymnastics sound as awesome as ever, and surely Hendricks (who wrote many of the lyrics) still holds the speed-singing record. There is nothing passé about the humor either, and this collection has plenty of that. **C.A.**

## Out There

If you already think of Sun Ra as enigmatic, wait till you hear Evidence's collection of the obscure singles he recorded for his Saturn label over a 28-year period beginning in 1954. Beggling the question of what's ephemeral and what's essential, the set finds the man who fell to earth backing teenage doo-wop groups, tuneless crooners, and a Little Richard imitator called Yochanan who is so witty he makes Ra seem like your average guy next door. And that's just some of the stuff on Disc 1. Along with the expected saxophone freakouts and space hymns, Disc 2 features a blues singer and what sounds like an excerpt of a black mass — all of it providing a fascinating peek not just of Sun Ra at his most diverse (he emerges as equal parts Duke Ellington, Esquivel, and Ed Wood) but of an African-American subculture not documented to quite this extent anywhere else. You gotta hear it to believe it, and you might not believe it even then.

Francis Davis

**SUN RA: The Singles.**

EVIDENCE 22164 (two CD's, 149 min).



QUICK  
FIXES

**TERRY ANDERSON:**  
*What Else Can Go Right.*  
ESD 81152 (56 min).

Like a cross between Keith Richards and Hank Williams, Jr., Anderson is so un-alternative that he could be accused of trying to run that genre right off the road. And he has a way with words: *What in the Hell*, a tale of domestic discord, opens with the lines "Being thrown out on my ass / Wasn't what I had in mind." *P.P.*

**GREG BROWN:** *Further In.*  
RED HOUSE 88 (52 min).

No matter what time you play this CD, it's 3 a.m. Brown has a magnificent Skid Row baritone, and he writes ring-of-truth lyrics for his acoustic-centered blues and folk. When it's perpetually 3 a.m., it's comforting to know he's out there, too. *A.N.*

**THE CARDIGANS:**  
*First Band on the Moon.*  
MERCURY 533 117 (39 min).

Cardigans? More like lace doilies. Swedes do the Swinging Sixties, precious to the max. Cute fun, but thicker material next time, please. Extra credit for covering Black Sabbath's *Iron Man*. *K.R.*



**EELS:** *Beautiful Freak.*  
DREAMWORKS 50001 (44 min).

Talent Under Construction, Next 44 Minutes: E, the man behind "A Man Called (E)," adds bassist and drummer to spawn Eels, who practice abstract, arty pop. He's a confectioner to watch, E is. *K.R.*

**STEVE FORBERT:**  
*Rocking Horse Head.*  
REVOLUTION 24663 (44 min).

Forbert's raspy whisper has deteriorated into a kind of death rattle, but it plays

hand-in-glove with his songs of almost hopeless romance. It seems like a coon's age since he managed this easy merging of folk, rock, and country, and he does it here with the help of the band Wilco. This album puts him back in the game. *A.N.*

**IGORIO GISMONTI:** *ZigZag.*  
ECM 1582 (55 min).

The Brazilian musician plays ten- and fourteen-string guitars with typical skill and inventiveness, but even more stunning is his keyboard work in the final tracks, *Um Anjo* and *Forrobadô*. Rhythmically intense, beautiful performances. *C.A.*

**STÉPHANE GRAPPELLI AND MICHEL PETRUCCIANI:** *Flamengo.*  
DREYFUS 580 (55 min).

The octogenarian violinist's recent albums sound pretty much the same, but this one gains bounce from Petruccianni's daring piano solos and as spry a rhythm team as anyone could ask for in bassist George Mraz and drummer Roy Haynes. *F.D.*

**AL GREY:** *Me n' Jack.*

PULLIN 2350 (52 min). P.O. Box 309, Litchfield, CT 06759.

Trombonist Al Grey and organist Jack McDuff generate a timeless mellow groove with a spirit that belies their ages. Grey's growly instrument has lost none of its punch, and he can still render a ballad like *God Bless the Child* with silky smoothness. A fine album. *C.A.*

**THE QUINCY JONES BIG BAND:**  
*Q Live in Paris Circa 1960.*

QWEST 46190 (47 min).

Quincy's arrangements of the time were pretty characterless (as far as I'm concerned, his proudest moment was producing Lesley Gore), but few bands have boasted as stellar a collection of soloists as Clark Terry, Phil Woods, Budd Johnson, Bennie Bailey, and Julius Watkins. They make this CD worth hearing. *F.D.*

**THOSE DARN ACCORDIONS:**  
*No Strings Attached.*

GLOBE 017 (50 min).

America's finest (only?) eight-piece post-modern accordion group returns with another set of satirical originals and less-than-respectful covers. You haven't lived until you've heard accordions doing the synth parts in *Baba O'Riley*. Inspirational verse, from an ode to the twin aliens in *Mothra*: "I've got to find those singing pixies / Even if they're in their sixties." *S.S.*

**FOR OUR CHILDREN TOO!**

KID RHINO 72494 (62 min).

This collection to benefit the Pediatric AIDS Foundation attracted the likes of Elton John, Luther Vandross, Seal, and Carly Simon with James Taylor. Without a hint of mawkishness, they perform lullabies and playful songs that will please adults as well as children. *William Livingstone*

**BRANFORD MARSALIS TRIO:**

*The Dark Keys.*

COLUMBIA 67876 (62 min).

**Performance:** Rebirth  
**Recording:** Very good

With "The Dark Keys," Branford Marsalis steps out of the TraneBop frame that fit him so well and into a more adventurous realm that fits him even better. What a great player he has become! No wonder he gave up being Jay Leno's sidekick.

With bassist Reginald Veal and drummer Jeff "Tain" Watts providing a marvelous jiff of rhythm, Marsalis (joined on one track by Joe Lovano and on another by Kenny Garrett) makes some of the most ar-



ticulate tenor and soprano statements you will ever hear — the kind you won't easily go away humming but will wish to return to frequently. "The Dark Keys" is the kind of recording that enriches a label's catalog and gives it meaning for years to come. *C.A.*

**OSCAR PETERSON TRIO:**  
*The London House Sessions.*

VERVE 531 766 (five CD's, 320 min).

**Performance:** Swinging  
**Recording:** The same

When one thinks of pianist Oscar Peterson, the mind races for superlatives: intense, powerful, forceful, brilliant, awe-inspiring, and Godalmighty fast. One rarely thinks of him as relaxed. It isn't that Peterson doesn't swing, it's just that he almost never seems to breathe. At times he can overwhelm listeners by playing more piano than the ear can possibly absorb.

Peterson's most relaxed and swinging group, however, was the remarkable trio he led for a few years beginning in 1959, with drummer Ed Thigpen and virtuoso bassist Ray Brown. It was Brown, in particular, who was able to bring out the loose and laidback quality in Peterson's work that he rarely showed with other sidemen. Fortunately, this trio was extensively recorded, most notably during a two-week stand at Chicago's London House night club from July 27 to August 6, 1961. The group was hardly as democratic as the trios of Bill Evans or Ahmad Jamal; on the contrary, Brown and Thigpen didn't even need to take solos to make their presence felt. Brown does get the chance to stand out in fellow bassist Oscar Pettiford's "Tritonicism." A special highlight is "Sometimes I'm Happy," where Peterson transcribes Lester Young's famous solo on the tune.

Overall, the three men perform with so much warmth and swing, without forsaking Peterson's characteristic energy, that these five-plus hours of music just whiz by. *W.F.*



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# CLASSICAL MUSIC

NEW RECORDINGS REVIEWED BY ROBERT ACKART,

RICHARD FRIED, DAVID HALL,

JAMIE JAMES, GEORGE JELLINEK, AND ERIC SALZMAN

## CORIGLIANO: *Symphony No. 1: Of Rage and Remembrance*

Michele DeYoung (mezzo-soprano); National Symphony, Leonard Slatkin cond. RCA Victor 68450 (53 min).

**Performance:** Harrowing  
**Recording:** Vivid

How appropriate that the first recording by the National Symphony Orchestra under its new music director, Leonard Slatkin, should feature John Corigliano's *Symphony No. 1*, one of the most successful of contemporary American orchestral compositions. Inspired by Corigliano's visceral reaction to the AIDS epidemic, the symphony was first recorded in 1990, by



the Chicago Symphony with Daniel Barenboim on Erato. Since then it has been performed by 68 orchestras in 15 countries, but the ultimate accolade thus far is this second recording, something all too rare for new orchestral works.

It's impossible to resist comparing the two recordings: The Chicago performance is a fine one, but the new one is a shade more intense in both the playing and the recording. Note, for example, the keening string introduction to the first movement; after hearing the National's version, the Chicagoans sound a bit tentative. Also, in the new version the dynamics and tempos of the hallucinatory tarantella are more exaggerated, more grotesque, and hence more effective — just as one might have expected from Slatkin, never a conductor to shy away from the dramatic gesture.

The other reason to own this CD, even if you already have the original one of the symphony, is the world-première recording of Corigliano's *Of Rage and Remembrance*, a choral cantata based on the symphony's third movement. It's a strange, moody, deeply moving piece for mezzo-soprano,

boy soprano, chorus, low strings, timpani, and chimes. The text by William M. Hoffman is an evocative piece of poetry, but the real emotional climax comes at the work's conclusion, when the members of the chorus randomly chant the names of friends who have died while the chimes clang out dolorously and the mezzo sings, "Though I live to be a thousand years, I'll never forget you." Rarely has a musical work so powerfully transcended the barrier between art and life. *J.J.*

## MOZART: *Arias*

Sumi Jo (soprano); English Chamber Orchestra, Kenneth Montgomery cond. ERATO 14637 (64 min).

## MOZART: *Arias*

Renée Fleming (soprano); Orchestra of St. Luke's, Charles Mackerras cond. LONDON 452 602 (60 min).

**Performances:** Both excellent  
**Recordings:** Both excellent

Sumi Jo's and Renée Fleming's Mozart CD's share a few selections, but each highlights the respective artist's distinct musical personality. Jo has chosen primarily the concert arias Mozart wrote for the virtuosic sopranos of his time. In the youthful "Voi avete un cor fedele," K. 217, we get a foretaste of Despina's irony, and the vola-

## Dear Friends

Ohio-born, Holland-based soprano Roberta Alexander, whose recorded opera roles range from Mozart's Donna Elvira to Gershwin's Bess, has also championed the twentieth-century song repertoire. Her collections devoted to Ives, Copland, Barber, and Bernstein for the Dutch Etcetera label have met with universal critical acclaim.

Her latest collection, "With You," released in January by Etcetera (distributed in the U.S. by Qualiton Imports), features mostly less familiar songs by Bock and Harnick (*Dear Friend*), Kander and Ebb (*I Don't Remember You*), Malby and Shire (*Crossword Puzzle*), Bernstein (*I Can Cook Too*), Sondheim (*I Remember*), Alec Wilder (*Blackberry Winter*), and Tom Lehrer (*Poisoning Pigeons in the Park*). The material showcases Alexander's ability to move seamlessly from the sublimely tender (Kander and Ebb's *A Quiet Thing*) to innuendo-laden comedy with dead-on timing (Sondheim's *Can That Boy Fox-Trot*). And she wisely chose the right collaborator, her long-time friend, the vocal coach and piano accompanist David Triestram, another midwesterner (Michigan).

Triestram met Alexander in the mid-1970's at the Santa Fe Opera, where she was an apprentice and he a fledgling coach, and in later years he would

accompany her privately and at parties in songs like those on this CD. In his program notes, he says that the hardest part of the project was selecting the songs. He and Alexander narrowed the range by avoiding material written before



Soprano Roberta Alexander with pianist David Triestram

1940. "Not only have the earlier songs been done to death on crossover albums," he writes, "but it seemed natural to gravitate toward music that was part of our own lives."

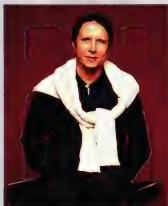
# QUINTESSENTIALLY RUSSIAN TCHAIKOVSKY

**M**ikhail Pletnev and his Russian National Orchestra have recorded all six of the numbered Tchaikovsky symphonies for Deutsche Grammophon in a five-disc set that sets new standards — or perhaps simply revives virtually forgotten ones — in the presentation of these three-familiar works.

The six performances are, in a word, more truly and consistently *beautiful*, as well as more generally characterful and quintessentially Russian, than any integral set of these symphonies offered to us since the Igor Markevitch/London Symphony cycle of the 1960's (which Philips recently made available on CD a second time). Pletnev's approach is generally on the expansive side, which is not to say merely that he favors slow tempos, or that he is in any sense overindulgent, but that he always makes sure the lovely tunes have room to breathe without distorting their shape or impeding momentum. Climaxes are unflinchingly credible, the various solos shine without gratuitous spotlighting, textures are clarified, and the players seem to be listening and responding to each other as if they were playing chamber music.

The "Pathétique," in fact, a bit more controlled here than in Pletnev and the orchestra's earlier version on Virgin, has plenty of vitality, with an especially brisk (but never quite breathless) march move-

ment and convincingly unlabored depth in both outer movements. The first (and more remarkable) of the two scherzos in the



Conductor Mikhail Pletnev

Third Symphony (the "Polish"), neither distended as by numerous other conductors nor tossed off thoughtlessly, has a fresh-faced natural flow that is endearing beyond words. The same work's central *andante elegiac* is not at any point inflated into a

dirge but fits in flawlessly with the fairy-tale atmosphere of this possibly undervalued symphony, which has seldom, if ever, seemed to make so strong a case for itself.

These are big works, and it would be unreasonable to expect every episode in every individual movement to be all-surpassing. Pletnev does not quite match Markevitch's marvelously sprung rhythms in the second and fourth movements of the Second Symphony (the "Little Russian") or his awesome combination of clarity, intensity, and overall sweep in the "Pathétique," and others may have plumbed greater depths in the slow movement of the Fourth Symphony. But all three of the late works here are charged with spiritual power, inner tension, and an all too rare sense of continuity.

In sum, the early symphonies here exude charm without a hint of condescension, the late ones are truly impassioned but free of hysteria, and the elegance of the orchestral playing is a joy in its own right. Moreover, DG has provided a rich, well detailed recording and shown unusual thoughtfulness in the packaging and documentation. *Richard Freed*

**TCHAIKOVSKY: Symphonies Nos. 1-6.** Russian National Orchestra, Mikhail Pletnev cond. DEUTSCHE GRAMMOPHON 449 967 (five CD's; 4 hr, 43 min)

tile "No, *che non sei capace*." K. 419, is anticipatory of Fiordiligi's mock rage. The K. 538 and K. 82 arias, of later origin, are bravura pieces, and Jo tosses them off with great abandon, displaying secure trills, staccati, and accurate passagework. "Bester Jüngling" from *Der Schauspielerdirektor* is rendered with the needed soubretteish charm, "Martens aller Arten" from *The Abduction from the Seraglio* with the proper dramatic thrust, and "Ach, ich fühl's" from *The Magic Flute* shows a full identification with Maria's sorrow.

"Dah vieni, non tardar" from *The Marriage of Figaro* and "L'amor, sarò costante" from *Il Re Pastore* are common to both recitals, and Jo and Fleming both do them with subtle *da capo* ornamentations. Fleming's program, while not lacking in fireworks, displays her warmer, more womanly timbre, which is particularly suited to Donna Elvira's "Mi tradi quell'alma" from *Don Giovanni*. There are a number of rarities here: the alternate (and less appropriate) aria Mozart wrote for Susanna in *Figaro*, three brief arias from the early opera *La Finta Giardiniera*, and an aria from the even earlier *Il Sogno di Scipione*. While these may not be prime Mozart, they are certainly prime Fleming, showing off her remarkable command of high-lying phrases, her delicacy of ornamentation, and her plush sound throughout the range. The exquisite "Ruhe sanft" from *Zeide* would have been even more ravishing at a slightly more

leisurely tempo. That reservation aside, both conductors provide excellent orchestral backgrounds, and the recorded sound on both discs is exemplary. *G.J.*

**PROKOFIEV: Visions Fugitives.**

**HINDEMITH: Ludus Tonalis.**

Olli Mustonen (piano). LONDON 444 803 (68 min).

**Performance: Scintillating**

**Recording: Bright and clear**

**P**rokofiev's *Visions Fugitives* ("fleeting visions"), twenty brief piano pieces put to paper between 1915 and 1917, are worlds removed from works like his ferocious orchestral tour de force from the same period, the *Scythian Suite*. Only eight of the piano pieces run more than 1 minute long. The influence of Scriabin emerges in some, but most are very Prokofievian — the gnomic No. 4, the grotesque No. 10 (marked *ridicolosamente*), the bittersweet waltz of No. 12, the acid No. 16. They provide the redoubtable Finnish virtuoso Olli Mustonen with an ideal showcase for his Horowitzian command of keyboard pyrotechnics and coloration.

Paul Hindemith's *Ludus Tonalis*, composed in the U.S. in 1942 and subtitled "Studies in Counterpoint, Tonal Organization, and Piano Playing," is a very different sort of piano cycle, designed to demonstrate — by way of a dozen fugues — how the twelve notes of the diatonic scale can cover the whole expressive gamut without re-

course to distinctions between major and minor. That may sound severely pedagogical, but Hindemith provides interludes between the fugues that make the work a delightfully varied listening experience. The whole business starts with a near-flamboyant *Praeludium* and ends with a *Postludium* that turns out to be the same music, only upside down and backwards. My favorites in the series are the dazzling toccata (No. 9) and the delectable march (No. 13), which breaks into a real Sousa-style trio episode midway.

Mustonen comes through with a topnotch reading, notable especially for its utter clarity and for his remarkable command of keyboard coloration. The piano sonics are as clear and crisp as can be — indeed, they're a bit clattery at times in the louder upper-register reaches, possibly because of the somewhat hard acoustics of London's Henry Wood Hall. *D.H.*

**SIBELIUS: Violin Concerto. NIELSEN: Violin Concerto.**

Maxim Vengerov (violin); Chicago Symphony, Daniel Barenboim cond. TELDEC 13161 (70 min).

**Performance: Splendid Nielsen**

**Recording: Good**

**O**ne could hardly ask for more compatible disc mates than these two works, arguably the finest of Scandinavia's violin concertos. The Sibelius has been a standard-repertoire piece since the celebrated

# CLASSICAL MUSIC

Jascha Heifetz—Thomas Beecham recording of 1935. The music dates from a few years after the popular Second Symphony. Denmark's Carl Nielsen produced his concerto almost eight years later (1912), during the period that gave birth to his Third Symphony, but it has yet to become a regular part of the international repertoire and there have been only a handful of recordings, mostly Scandinavian.

This latest version of the Nielsen with Maxim Vengerov and Daniel Barenboim conducting the Chicago Symphony makes the strongest possible case for the work. It's a big piece and calls not only for muscular fiddling but also for strong conducting. An explosively improvisatory *Praeludium* is succeeded by a substantial allegro marked *cavalleresco* ("swaggering"). The bitter-sweet slow movement builds out of the sequence of notes B-A-C-H, and its mood also permeates to some degree the rondo-finale, a very difficult movement to bring off, being largely dependent on how the soloist articulates the main theme. Vengerov, whose violinistic marksmanship is second to none, has everything just right from start to finish, and he gets yeoman collaboration from Barenboim and his Chicagoans. Solo-orchestral balance is just fine, and the sound is good and solid overall.

I wish I could say the same for the Sibelius performance. What baffles me is the character of Vengerov's playing. Instead of the sinewy, superbly controlled, almost

Classical manner in which he approaches the Nielsen, he plays the Sibelius concerto in a red-hot Russian manner, fierce vibrato and all, that is wholly out of sync with the music. Showy the Sibelius concerto may



be, especially in the finale, but it's certainly not vulgar. Barenboim's orchestral backing is stout, but not quite in a class with what he provides for the Nielsen. D.H.

## SCHOENBERG: Piano Concerto; Chamber Symphonies Nos. 1 and 2.

Alfred Brendel (piano); SWF Symphony Orchestra, Michael Gielen cond. PHILIPS 446 683 (61 min).

**Performance:** Concerto outstanding  
**Recording:** Quite good

The same team — Alfred Brendel, Michael Gielen, and the Baden-Baden-based SWF orchestra — recorded the Schoenberg Piano Concerto for Vox some forty years ago. Clearly, neither Brendel nor Gielen finalized his interpretive outlook then; the

two still respond to the concerto, and to each other in it, with the alert enthusiasm of chamber-music players discovering a new treasure. Brendel, in his warmhearted note on the concerto, states that after a half-century it "has found its place in the repertoire." That may be more wishful thinking than actuality, but the circulation of this recording should bring it a great deal closer to realization.

Gielen's note on the two Chamber Symphonies is comprehensive and illuminating but rather on the dry side, and to a degree the performances are also more analytical than communicative. But they do not lack either clarity or vigor, and they provide an effective frame for the certifiably outstanding presentation of the Piano Concerto. The sound is lifelike and well balanced in all three works. R.F.

## R. STRAUSS: Ein Heldenleben; Oboe Concerto.

Richard Woodhams (oboe); Philadelphia Orchestra, Wolfgang Sawallisch cond. EMI 56149 (68 min).

**Performance:** First-rate  
**Recording:** Splendid

Here is an *Ein Heldenleben* with a difference! Instead of the usual gorgeous final progression growing out of the Hero motive, we have a simple diminuendo, with solo violin and horn depicting the Hero and his beloved in contented retirement. It comes as something of a shock, but it seems this is

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# CLASSICAL MUSIC

the way it goes in Strauss's autograph score; friends prevailed upon the composer to change the ending. It would have been interesting if EMI had given us a bonus track with the standard conclusion.

Wolfgang Sawallisch, an old hand in the Strauss repertoire, gives *Heidenleben* the broad-gauge treatment, and he gets a fine big sound from the Philadelphia Orchestra, recorded in a studio. Aside from a somewhat outsize solo violin in the final episode, I found this to be one of the better Sawal-

lisch recordings from the sonic standpoint. The detail work in the "quotations" section is very good indeed. The Oboe Concerto, written in the composer's autumn years (1945-48), is always a delight to hear, and the solo role is elegantly handled by Richard Woodhams.

D.H.

**WOLFE: Arsenal of Democracy; Tell Me Everything; Early that Summer; Four Marys; Steam.**  
Lark Quartet; Cassatt String Quartet; Orkest De

Volharding; Newband; SPIT Orchestra, Brad Lubman cond. Point 40542 (46 min).

**Performances: Firey, aggressive  
Recording: In your face**

Julia Wolfe is one of the founders, along with Michael Gordon and David Lang, of Bang on a Can, an off-the-cuff "downtown" New York City festival that has turned into a dynamic new-music movement. SPIT Orchestra, a virtuoso group that grew out of the festival, has as its motto "out of the museum and into your face." That will give you an idea of both the politics and the aesthetics of Bang on a Can — and of most of the music on this CD.

Wolfe describes the Lark Quartet as "clear and strong, full of fire and aggression," a description that suits her music as well. The CD's title piece, *Arsenal of Democracy*, was written for the Orkest De Volharding, a Dutch equivalent of SPIT Orchestra that Wolfe describes as "loud and tough," and so is the music she has written for it.

My favorite piece here, *Tell Me Everything* (that should have been the album title), was composed for the Mexican ensemble La Camarata, and it sounds like a crisscross of south-of-the-border village bands post-minimalised with rhythm and bite in the tradition of Charles Ives, Edgard Varèse, and Harry Partch by way of Silvestre Revueltas and Louis Andriessen. Equally plausible is *Steam*, a piece for Newband using three of the Partch microtonal instruments. All of these performing ensembles and the pieces written for them share a number of qualities, mostly featuring an audacious nonconventionality. There is a level of energy and vitality in this music that is exhilarating. Bang on a Can in general and Julia Wolfe in particular have maxed out minimalism in a tough-minded, ingenious, and exciting manner.

E.S.

**ZEMLINSKY: Lyric Symphony; Six Songs.**

Luba Organosova (soprano); Bo Skovhus (baritone); Helmut Deutsch (piano); North German Radio Symphony, Claus Peter Flor cond. RCA Victor 68111 (64 min).

**Performances: Ardent  
Recording: Good**

Alexander von Zemlinsky, an Austrian composer and conductor who died in New York, a refugee from the Nazis, has been rediscovered within the past decade or so. The *Lyric Symphony*, written in 1923, is a gorgeously sensual German setting of Bengali poems by the 1913 Nobel laureate Rabindranath Tagore. The musical language is a blend of late Mahler (*Das Lied von der Erde*) and early Schoenberg (*Gurre-Lieder*), but it is far from being the work of a mere imitator. The vocal writing is wholly idiomatic, the orchestral content effectively thought through and clothed in magnificent tonal garb. The seven movements, alternately for baritone and soprano, convey longing, fulfillment, and parting, the poignantly expressive peak being reached in the central utterance for soprano, "Sprich zu mir, Geliebter" ("Speak to me, beloved").

Luba Organosova is an altogether mag-

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## CLASSICAL MUSIC

nificent artist with a lovely soprano voice and impeccable tonal production and enunciation, but baritone Bo Skovhus's tone could be more full-bodied. Claus Peter Flor elicits a sensitive response from his players in Hamburg's Musikhalle.

The disc is filled out with a half-dozen early Zemlinsky songs cast in ripe late-Romantic idiom, well sung by Skovhus in a studio setting with capable piano collaboration by Helmut Deutsch. *D.H.*

## Collections

### **SAMUEL RAMEY: Ev'ry Time We Say Goodbye (American Songs).**

Samuel Ramey (bass); Warren Jones (piano). SONY 68339 (71 min).

**Performance:** Committed, but . . .  
**Recording:** Vivid live recording

Just as you'd expect from Samuel Ramey, the nation's finest bass, there is some superb vocalism in this collection of American art songs and popular songs, some familiar and some not. The strange mixture, however, never makes any sense as a program. Taped at a recital in Paris (complete with loud applause), the disc opens with four intensely serious pieces by Samuel Barber — including *Sea-Snatch* and *I Hear an Army*, with gloomy, philosophical texts by an anonymous medieval monk and by James Joyce — and then Ramey segues directly into Stephen Foster's droll little ditty

*If You've Only Got a Moustache*. And so it goes: After two more Foster pieces there are four melancholy songs by Charles Griffes, followed by four of the Gershwin brothers' best-known pop tunes. The Paul Bowles settings of Tennessee Williams's *Blue Mountain Ballads* lead into a Cole Porter set featuring *Begin the Beguine* and the whimsical *Tale of the Oyster*.

The recording seems to be making a determined plea that American pop music deserves to be considered Art with a capital A. I don't quarrel with that, but I do wonder if the music is well served by a program that lurches so violently from the deeply serious to the frivolous. Indeed, if anything the art songs suffer most; juxtaposed with such toe-tappers as *Embraceable You* and *Blow, Gabriel, Blow*, they come off as ponderous and pretentious. There are some great performances here, but it's a weird disc. You might try programming your CD player to string together just the art songs or just the pop numbers, depending on your mood. *J.J.*

### **TANGOS AMONG FRIENDS.**

Daniel Barenboim (piano); Rodolfo Mederos (bandoneon); Héctor Console (bass). TELDEC 13474 (52 min).

**Performance:** Wonderful  
**Recording:** Excellent

Since the Argentine tango is just now turning 100 years old, its current revival around the world is a fitting anniversary celebration and an auspicious start for this

durable music's second century. In this CD of astonishing quality, Daniel Barenboim and friends perform fourteen songs by outstanding figures in the tango's history, including the singer/songwriter Carlos Gardel (1887-1935), who was the greatest member of the tango's Old Guard, and the composer



and bandoneon soloist Astor Piazzolla (1921-1992), who launched the revitalized New Tango in the 1950's.

The concert arrangements that Barenboim (who grew up in Argentina) and his colleagues perform give an original view of the tango while retaining its rhythmic verve and characteristic nostalgia and melancholy. There are moments of deep feeling here that rival the emotive power of Schubert's piano trios. The choice of beautiful material, the musicality and sincerity of the performers, and their total authenticity of style make this the best of the current tango recordings by classical artists.

*William Livingstone*

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# QUICK FIXES

## SCHUBERT: Arpeggione Sonata; Songs.

Mischa Maisky (cello); Daria Hovora (piano). DEUTSCHE GRAMMOPHON 449 817 (77 min).

Mischa Maisky's novel coupling for the Arpeggione Sonata is a collection of Schubert's songs in which the cello takes the voice line and the music is otherwise unchanged. Not a bad idea, really, but neither the sonata nor the songs are very persuasive in these performances, which show an abundance of technical assurance but seem deficient in taste. *R.F.*

## SCHUMANN: Symphonies No. 1 ("Spring") and No. 2.

Chamber Orchestra of Europe, Nikolaus Harnoncourt cond. TELDEC 98320 (67 min).

Nikolaus Harnoncourt has the measure of these symphonies; the performances are at once bracing and affectionate, and the live recordings are surprisingly well done. *R.F.*

## EVELYN GLENNIE: Drumming.

Evelyn Glennie (percussion); Philip Smith (piano). CATALYST 68195 (60 min). Opening with the lively, jazzy *Halaxana* by the otherwise unidentified Louis Caubergs, this CD also includes music by the Puerto Rican Roberto Sierra (bongo solos), the Icelandic Aksell Masson and the former Yugoslav Nebojsa Jovan Zivkovic (both solos for snare drum), the Americans David Lang (an *Amil Chorale*) and Frederic Rzewski (a Homeric hymn recited to the accompaniment of flower pots), and the New Zealander John Psathas (the very lively *Matre's Dance*, again for drums and piano). The whole thing would be more fun live, or perhaps as an interactive CD-ROM. Purely as an audio CD it's pleasant enough, but somehow it seems an incomplete experience. *E.S.*

## DAWN UPshaw: Songs Rodgers and Hart.

Dawn Upshaw (soprano); Fred Hersch (piano); David Garrison, Audra McDonald (vocals); orchestra, Eric Stern cond. NONESUCH 79406 (53 min). Dawn Upshaw sings these show tunes with uncommon artistry. The ballads are affecting, and the lighter selections are enchanting. Highlights among the fifteen selections are *Sing for Your Supper*, *A Twinkle in Your Eye*, *Every Sunday Afternoon*, *Thou Swell* (with David Garrison assisting), *Manhattan*, *Nobody's Heart/Little Girl Blue*, and *It Never Entered My Mind*. Eric Stern conducts admirably, and Fred Hersch makes a valuable contribution at the piano. *R.A.*

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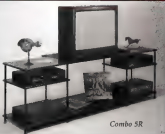
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# TIME DELAY

## TECHNICAL ADVICE ON COMMON Hi-Fi PROBLEMS **HiFi/Stereo Review**



## 30 YEARS AGO

Answering the question "Are Records Musical?" with a nine-point *no*, critic/musicologist Hans Keller wrote that, for one thing, "the gramophone violently obstructs the development... of chamber music proper." Offering counterpoints, violinist Yehudi Menuhin concluded that "the gramophone adds enormously to our culture, our happiness, our humanity."

"The Technical Editor Answers Some 'Common-Denominator' Hi-Fi Problems" was



Installation of the Month, 1967

Larry Klein's February 1967 roundup of recurring questions submitted to his "HiFi Q&A" column. Among readers' primary concerns was how to wash, de-noise, and de-warp records. The Installation of the Month, owned by Les Billings of North Hollywood, California, was a "Custom-Cabinet Stereo" including an Ampex open-reel tape recorder and both Rek-O-Kut and Triomatic record players. And Hirsch-Houck Laboratories tested one of Scott's first all-solid-state receivers, the Model 382 (\$360), which "sounded excellent when used with high-quality speakers."

"There is no hope for me now," critic Paul Kresh lamented in "Confessions of a Gilbert and Sullivan Addict, or The Unrepentant Savoyard." He foresaw "regular attendance at the Tuesday evening rehearsals of one's local Madrigal Society. After that, they come and put you away."

## 20 YEARS AGO

Joni Mitchell's "The Hissing of Summer Lawns" and Montserrat Caballé's "Music of Spain: Zarzuela Arias" were cited in STEREO REVIEW's Record of the Year Awards for 1976, announced in the February 1977 issue. Other winners included Lorin Maazel's version of *Porgy and Bess* and Toots and the Maytals' "Funky Kingston." The Certificate of Merit for "outstanding contributions to the quality of American musical life" was awarded to Boston Pops conductor Arthur Fiedler.



Garrard turntable, 1977

Among new products was Phase Linear's first speaker system, the Andromeda III (\$1,185), which incorporated twenty drivers in two 63-inch panels and a bass cabinet. Hirsch-Houck Labs reviewed Garrard's flagship automatic turntable, the GT55 (\$250), which operated with "impressive silence and smoothness." And reporting on excellent LP pressings he brought back from the Tokyo Audio Fair, technical editor Larry Klein remarked, "I'm not sure if the U.S. record manufacturers lack the Japanese production technology or simply their attitude. ... The attitude I refer to is called 'giving a damn.'"



"First, Steve Simels gave us Bruce Springsteen, then Patti Smith, and more recently he drooled all over Warren Zevon," complained W.A. Hill, Jr., of Tallahassee, Florida, in a Letter to the Editor. "What's the matter with this man? Has he no taste?!"

## 10 YEARS AGO

Bruce Springsteen and the E Street Band's "Live/1975-85" landed one of STEREO

REVIEW's Record of the Year Awards for 1986, as did "Kathleen Battle Sings Mozart" and Paul Simon's "Graceland." Conductor/pianist/composer André Previn was the recipient of the Mabel Mercer Award for lifetime achievement.



Also in February 1987, Julian Hirsch tested the Mission Model 780 Argonaut speaker (\$1,499 a pair): "No other speaker that we can recall has displayed such a nearly constant — and low — distortion all the way down to the lowest audio frequencies." Meanwhile, in a user's report, Michael Smolen home-car, train-, and pocket-tested Sony's Discman D-10 portable CD player (\$350), whose convenience he called "unbeatable."

"Look, Idol, stop whimpering and take it like a man," Mark Peel wrote in a review of Billy Idol's "Whiplash Smile." "If you run around in black leather and chain mail with crosses dangling from your ears, you're bound to have girl troubles."

—Ken Richardson



Billy Idol, 1987

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